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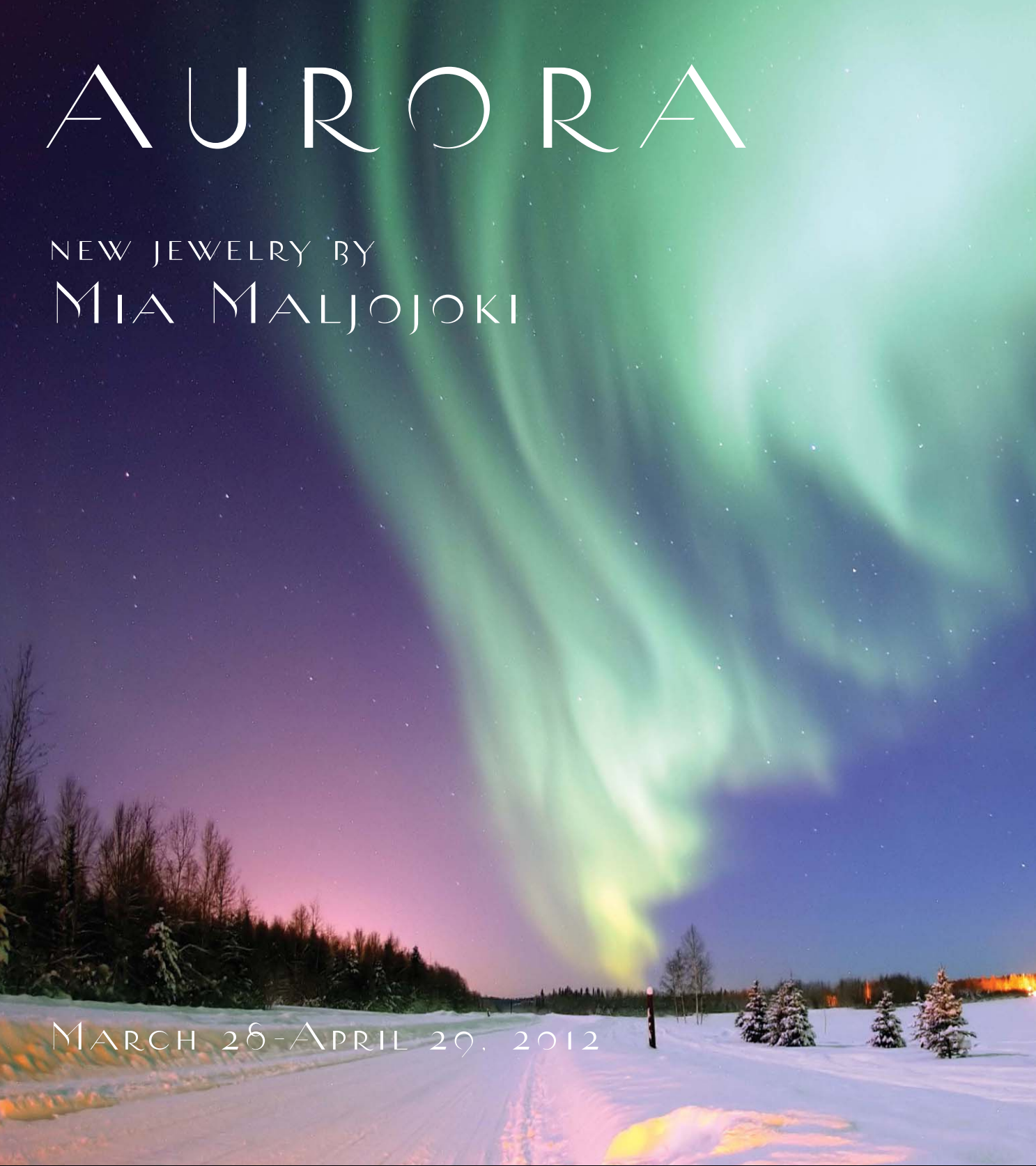

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PHOTO: DON FREEMAN
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FOREWORD

ALTHOUGH WE TAKE it for granted, the relationship between two and three dimensions is a tricky one. Our ability to navigate a three-dimensional world, equipped with only a 2D retina, verges on the miraculous. Indeed, the dynamics of depth perception continue to be a vital area of research and speculation for scientists and psychologists alike.

Over the centuries artists have probed the phenomenon of 3D vision, enlisting geometric perspective and calibrated shading to translate realistic form onto flat surfaces. Within contemporary jewelry, such dimensional interplay has also been a fruitful pursuit, as found in this issue of *Metalsmith*.

The feature "Narrative Illusion: Jewelry from Painting" considers a number of jewelers who engage the medium of painting as subject or influence. In each case—whether it be Maisie Broadhead's staged photos of paintings and distorted jewels; cover artist Jiro Kamata's brooches of paint-coated camera lenses; or Christina Goodman's trompe l'oeil necklaces pairing painted depictions with the actual objects—these artists highlight new connections between jewelry, image, and illusion.

Further reflections on jewelry and visual perception are offered by metalsmith Pamela Ritchie, whose early "Wallflowers" series displayed each piece against a matching wallpaper backdrop that optically consumed it. Conversely, the sculptor Anthony Caro paints his structures with bold synthetic color that splits them off from their surroundings, "causing the object to float in the imagination," according to author David Cohen.

Benjamin Lignal's "Look," on art jewelers' publications, ponders the entwined nature of objects and 2D reproductions, and how sometimes jewelry can exist only as image. These printed pieces, and this magazine itself, are actually more in line with our experience of the three-dimensional realm. Consider this: Since all information is gleaned on a 2D retina, any sense of three dimensions is a construction of the brain. So we never really perceive the 3D world at all—we just deduce it.

SUZANNE RAMLJAK
EDITOR

The mission of *Metalsmith* magazine is to document, analyze, and promote excellence in studio jewelry and metalsmithing. In fulfillment of the goal of producing a significant document of the field, editorial content will emphasize contemporary activities and ideas, with supportive content to include relevant historical work and critical issues.

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MARIANNE AAV

April 7, 1952
Helsinki, Finland

November 1, 2011
Helsinki, Finland

Marianne Aav, director of the DesignMuseo, Helsinki, Finland, passed away on November 1, 2011, after a long illness. As she struggled valiantly to maintain her health, Aav continued to fulfill her professional commitments. Shortly before her death, she published *Kaj Frank*,while completing the seminal book *Jewelry in Finland*, which will appear posthumously.

Although her career at the museum began in 1978, she only assumed the role of director in 2001. Aav was a major force in the field of design and crafts. During her tenure, she organized exhibitions with style and aplomb and contributed scholarly essays to the general texts that she edited. Her achievements brought Finland's rich culture of design to domestic and international audiences as she simultaneously brought international craft and design to Finland.

Her interest in jewelry encouraged and supported numerous endeavors—solo exhibitions of Giampaolo Babetto, Robert Baines, Peter Chang, Kim Overstreet/Robin Kranitzky, and Björn Weckström, as well as *Finnish Jewellry: 1600-2009* and collaborative exhibitions as *Challenging the Chatelaines*, *Brooching it Diplomatically*, and *Finnish Design*, which traveled throughout Europe. In 1997, she was the first to introduce an exhibition of *Droog Design*.

Aav's passion for learning and for books was inexhaustible; she was proud to have inherited her father's (who also died at fifty-nine) library. Although the loss a few years ago of Oppi Untracht was a personal tragedy, she was grateful that through their friendship his extensive library of metals was left to the museum.

Marianne Aav experienced more in almost six decades of life than many experience in a century. Her inexhaustible scholarship established an important legacy in our field. A finished Mozart died in his unfinished thirties; Marianne died at fifty-nine, an almost finished Aav. H.W.D.E. 2012

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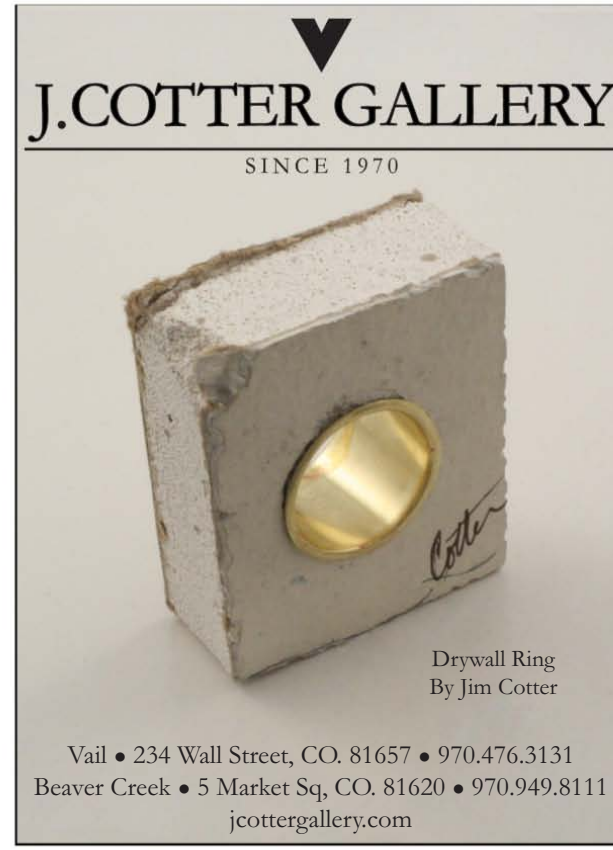
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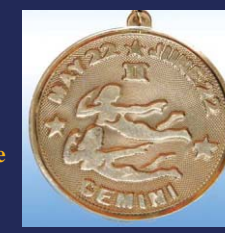

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Georg Dobler Brooch, 1986. Steel wire, black chrome, coral branch; 110 x 100 x 20 mm
Photo: Georg Dobler. Schmuck/Jewellery 1960-2010. Published by ARNOLDSCHE Art Publishers

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Innovation and Craftsmanship in Metal: The Jewelers of Quebec

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Roland Dubuc • Gustavo Estrada • Jean-Pierre Gauvreau
Janis Kerman • Christine Larochelle • Lynn Légaré
Annegret Morf • Pierre-Yves Paquette • Claudio Pino
Antonio Serafino • Barbara Stutman

May 1 – May 26, 2012

Left, from top: Ring: Jean-Pierre Gauvreau; Ring: Claudio Pino;
Earrings: Lynn Légaré; Brooch: Roland Dubuc; Ring: Antonio Serafino.
Cuff: Gustavo Estrada.

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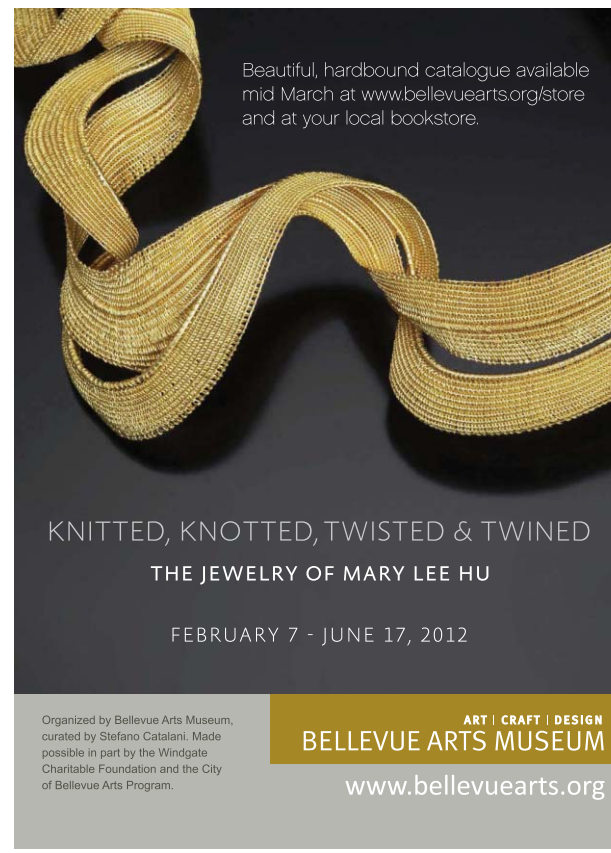
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Todd Reed
Earthy Elegance

BY ANDREA DINOTO

Among art jewelry insiders, Todd Reed's name evokes a singular aesthetic: the earthy beauty of "raw diamonds." Since 1992, the Colorado-based designer has been building a widely recognized luxury brand based on naturally occurring gems the jewelry industry once relegated entirely to the "industrial" bin. Raw diamonds occur in nature as crystalline forms—cubes, triangles, and double-sided pyramidal octahedrons—and in a range of colors from clear to earthy browns, yellows and greens, and even pinks. Translucent or opaque, the distinctive stones, uncut and often left unpolished, attracted Reed as a mere teenager, "uneducated about art jewelry or fine jewelry or craft jewelry or any of it for that matter," he says. "I just clicked with the material in many different ways."

Reed's unlikely start, as a self-taught jeweler making Southwestern-style baubles in his bedroom to help pay his way through culinary school, hardly foretold the focus, dedication, and aesthetic vision that now, more than twenty years later, define Todd Reed, Inc. His gleaming new glass-walled, light-filled, 6,500-square-foot gallery/studio in Boulder now comfortably houses every aspect of the company and a twenty-three-person staff, which includes bench jewelers, two teams of sales reps, and marketing and office personnel. Although Reed, thirty-eight, no longer makes the jewelry himself, he rigorously oversees all operations—from design to sales—while maintaining an intensive biweekly travel schedule that takes him annually to the fifty stores and galleries that offer his jewelry nationwide. Reed's commitment to eco-friendly, conflict-free raw diamonds set in 100 percent recycled high-karat gold, palladium, and oxidized sterling silver sparked a "raw elegance" trend not only in the craft field ("There's now rough diamond in every booth at a gem show," he says) but also among jewelry giants such as Tiffany (Frank Gehry strews raw stones and pearls in a mesh collar) and DeBeers (their "Talisman" collection is dedicated to the stones). About his more overt imitator, Diamonds in the Rough, Reed is philosophical. "They came to the table with a lot of marketing dollars that I didn't have then and promoted a category of jewelry I'd been working on for a long time."

Until around 2002, with the help of one apprentice, Reed says, "I was making everything myself, selling everything myself," through select craft galleries, trade shows, SOFA, and the various ACC venues. Then, "with a daughter on the way and life changing," he thought, "Why not get a little bigger?" The decision to expand into jewelry stores resulted fortuitously in orders requiring a staff of eight full-time jewelers. Reed has understood from the outset the importance of making personal contact with both wholesale and retail customers, giving them, as he calls it, the "Todd Reed experience." That involves one-on-one contact with customers, personal appearances (he is present at about twelve to fifteen events per year), and trunk shows—no less than forty-two of them this past year, although his three wholesale sales reps do the heavy lifting, as it were. Reed admits, "It was, and still is, sometimes difficult to establish recognition of value with a client" who is considering a high-price-point item based on a "unique variation of the types of diamonds they are familiar with already." Reed's version of a diamond solitaire ring, for example, might feature a large, raw, translucent octahedral stone set in a deep, square, tapering bezel; a far cry from a traditional prong-set brilliant-cut stone, but a diamond utterly unique in appearance and character.

Todd Reed consulting with a client in his Boulder showroom.

Bench jewelers at Todd Reed, Inc.'s new 6,500-square-foot gallery/studio.

Reed has understood from the outset the importance of making personal contact with both wholesale and retail customers, giving them, as he calls it, the "Todd Reed experience."

At the same time, Reed has understood the timeless appeal of historic faceting designs, such as the rose cut, and often mixes cut and raw stones to dramatic effect.

Reed's pieces range in price from about $3,000 to upwards of five figures ($20,000 is the consistent high end, he says), although unusual pieces have zoomed into six figures. (A recent Spectrum Award-winning design, a gem-encrusted, seven-inch-long palladium locket, is priced at $380,000.) Customers are invited to participate, with Reed's guidance, in the creation of their own designs. "If we have a really hot stone and a client wants something specific, we work with a factory and get it cut into the shape we want," he says. Not surprisingly, Reed's bridal category is the company's biggest selling line, featuring a wide choice of designs, from simple wedding bands with channel-set diamond cubes for under $2,000 to more elaborate engagement rings that might combine raw stones with sparkly brilliants as accents. "It's helped us as a company," says Reed, "to attract a younger viable market" in the twenty-five to forty age range.

Although managing the multimillion-dollar business occupies Reed virtually full-time, he occasionally gets back to the bench, as in a recent project in which he and Peter Schmid of Atelier Zobel made twenty-two pieces together for a show at Patina Gallery in Santa Fe. It's important, says Reed, to stay close to the company's commitment to a "craftsman-style of manufacturing." In the airy new studio, Reed points out that each department has its own quiet zone. "There is light and connectivity between work partners," he says. "It's a space in which we want creativity to blossom and flourish."

Andrea DiNoto is a New York–based writer on art, craft, and design.

Raw diamond rings from Todd Reed's bridal collection.

Lynda Watson
Sense of Place

BY ANGELA GLEASON

LYNDA WATSON'S ART has always been about places. Over the years she has created pieces that summarize her experiences and encounters with various environments. She notes, "The observation of and involvement with places in my work has not changed. Over the years, I have felt a need to express it differently. To do that I have had to jump out and find new ways of working."

Thus it seems appropriate that arriving at Watson's studio is a journey in itself, with many distractions along the way. She lives in beautiful Santa Cruz, California, and stepping inside her house feels like arriving at an art exhibition. Her collection includes the work of local artists, that of friends in the jewelry field, and treasures from her world travels. She often creates a custom display to highlight a particular piece.

The next part of our journey involves walking through her backyard and garden, to the studio at the end of a long lot. Watson is enjoying being retired from teaching and finding inspiration at home, specifically in the succulent garden that she recently planted. The building that houses her studio used to be a covered patio, and it faces the garden with a large picture window and sliding glass door. She can often be found at her outdoor workbench. The studio, unlike her house, is all about the business of making art; she describes it as comfortably messy.

Tricha (pendant), 2010
dyed merino wool,
fine and sterling silver
height 2 ½"

For each of the series Watson has created over the years, she has explored wide-ranging techniques and materials to express her study of place. Oppi Untracht's 1982 book *Jewelry Concepts and Technology* featured Watson's wax-into-clay technique, which was inspired by row houses in Pittsburgh. This elaborate process is typical of Lynda's approach to creating. In another series she explored color drawings on the surfaces of metal with the same exacting enthusiasm. Watson notes, "There is almost always a graphic element on the surfaces of my artwork." She attributes this to her first love, painting and drawing. Another series consists of brooches and necklaces, each piece representing one of her trips. While in Cape Cod, Mexico, Ireland, Prague, and Southeast Asia, among other places, she collected objects such as shells and rocks unique to the areas. These objects were combined with metal and small drawings captured under watch crystals.

Of her process, Watson says: "There is a time during the making of a piece that I think yes, this is it, this is what I wanted to make. I like it. It doesn't always happen. The more I work, the more I have had success. I used to have more false starts." The continued interest in innovation is not specifically driven by techniques; she loves simple hand processes and is not crazy about power tools or anything that makes the process faster. As she describes it, the luxury of making slow, careful work, without regard to the market, is the direct result of her teaching career and small pension.

Watson started the jewelry program at Cabrillo College in Santa Cruz and taught there for twenty-five years. She found teaching at the community college especially gratifying. "People who might not otherwise get an education have access and are able to build a strong foundation there," she says. Her mark on the field includes having taught many established metalsmiths such as Kris Patzlaff, Sayumi Yokouchi, Merry-Lee Rae, and many others working and teaching in the jewelry field from California to New York.

Because the art department at Cabrillo College was originally designed for standard lecture classes, the jewelry facility required many alterations to function. Watson served on the college facilities committee and helped design plans for an art building that was stopped short of construction. However, her experience in such planning led to participation in a countywide survey and development of a multiyear plan for art facilities. She is currently serving on

For each of the series Watson has created over the years, she has explored wide-ranging techniques and materials to express her study of place.

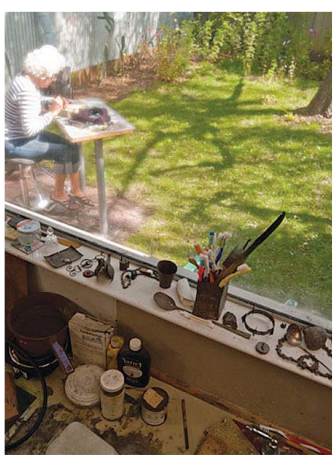
the board of directors for the Tannery Arts Center, an amazing art campus that is being raised out of the historic Salz Leather Tannery in downtown Santa Cruz. It consists of 100 low-income housing units where 270 artists live and work. In addition, there are 28 working studios in the remodeled historic buildings that are soon to be inhabited. As well as being on the board, she serves as the local liaison to Art Space, the nonprofit organization that is overseeing the project.

Cabrillo College did finally get a new arts facility, though not before Watson retired. She has continued her affiliation with Cabrillo as a member of the leadership team that created CabrilloArts. For the last five years, the art department has hosted summer workshops, and each year Watson has taken a course in an area outside of jewelry. These forays have kept her work fresh. It was in one of these workshops that she learned needle felting from Stephanie Metz. That led to her most recent work, which involves combining wool with metal accents and findings.

Watson discovered that the wool's properties work perfectly to create replicas of plants, especially succulents and cactus. Her newest series consists of primarily brooches intended to be worn on the shoulder. Watson has found the needle felting process similar to hammering metal, only much easier on her hands. The forms that are possible would be difficult in metal fabrication or casting. She often starts with natural wool and colors the forms with fiber-reactive dyes, adding details and shading by drawing on the surface with permanent markers.

When I ask her what she will do next, Watson replies, "I am thinking about combining drawings with the felt, and I am also interested in doing large charcoal drawings again." Most days she is balancing her active life, trying to get some time in her studio. There she can be found listening to NPR or a Giants baseball game, surrounded by her cats and her garden of otherworldly plants.

Angela Gleason, a Santa Cruz–based artist, is an adjunct instructor at Cabrillo and Hartnell Colleges in California.



Jeweler Lynda Watson at her outdoor workbench in her backyard succulent garden.

Traditional Spanish Metalwork
A Living Past

BY PATRICIA HARRIS AND DAVID LYON

"I BELIEVE THAT being a traditional artist is an incredible challenge," says Robin Gavin, curator of the Museum of Spanish Colonial Art in Santa Fe, New Mexico. "Traditional artists must not only commit to understanding the inspiration and skills of generations past, but they bear the responsibility of carrying their art form into the future."

Founded in 1925 to nurture arts that have been practiced in New Mexico since the beginning of Spanish colonization in 1598, the Spanish Colonial Arts Society sponsors Spanish Market on Santa Fe's central plaza every year on the final weekend in July. The gathering of artists represents more than four centuries of cultural and aesthetic continuity. Participants must be of at least one-quarter Hispanic descent with ties to New Mexico, work within traditionally recognized art forms and iconography, and pass muster with a strict jury. Not surprisingly, much of the work is steeped in Spanish-inflected Roman Catholicism. In fact, says Gavin, "devotion, faith, and love of heritage" ground the work of weavers, potters, wood carvers, religious painters, and metalsmiths alike. But, she notes, "To be relevant, art forms have to change and will change. That is how they survive." At the sixtieth anniversary of Spanish Market in 2011, the Society responded to artists' requests and introduced a new "Innovation within Tradition" category to the prize competition.

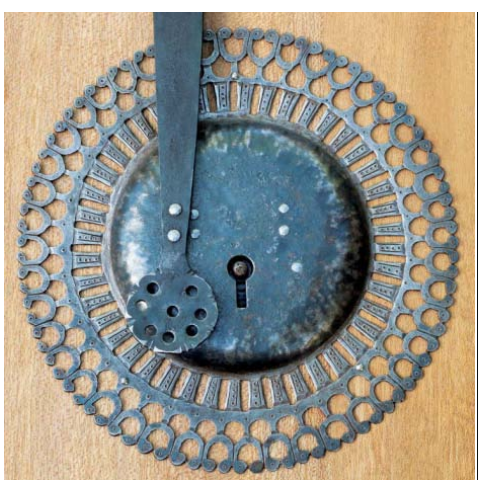
Of the 192 artists who participated in the 2011 gathering, 23 work in metals, reflecting the three media of the Spanish Colonial tradition: ironwork and blacksmithing (mostly of practical objects), precious metals (typically jewelry or liturgical pieces), and tinwork (either figurative or decorative).

René Zamora of Santa Fe came to ironwork partly out of frustration. "I spent forty years as a woodworker, and I could never find the appropriate hardware," he says. He learned the craft from an established blacksmith and studied the antecedents. The colonial tradition in New Mexico parallels Mexican ironwork of the seventeenth through nineteenth centuries, which harks back to even earlier southern Spanish models. Zamora hews closely to tradition with his hardware, as well as with elaborate showpieces such as a complex, highly decorative lock (*Candado de Caja*) that emulates a historic Mexican piece. It won every ironwork ribbon in the 2011 market.

Zamora also collaborates with potter Carmen Trujillo of Española to create *chocolateras,* the vessels that were used to keep rare, precious chocolate under lock and key during colonial times. The pots are thrown from a local micaceous clay, and the metal top and lock must be fabricated to narrow tolerances to be secure but not crack the vessel. The 17th-century *chocolatera* in the New Mexico History Museum was a model; now three of the Trujillo-Zamora collaborations are in museums as well (at the National Hispanic Cultural Center in Albuquerque, the Museum of International Folk Art and the Museum of Spanish Colonial Art). Zamora helps hand down the tradition by teaching blacksmithing at Ghost Ranch in Abiquiu.

Master silversmith Ralph Sena, a longtime resident of Bosque, teaches individual students, including five of the artists who showed at the 2011 market. "I am training my competition," he jokingly laments. "You can't believe how famous Santa Fe was for silver filigree in the nineteenth century," says curator Gavin. "Ralph is one of the artists instrumental in reviving filigree."

Honored this year with a Lifetime Achievement Award, Sena learned his



RENÉ ZAMORA
Candado de Caja, 2011
iron
PHOTO: DAVID LYON

RALPH SENA
Filigree Necklace, 2011
silver

"To be relevant, art forms have to change and will change. That is how they survive."

craft as a teenager watching Santa Fe's silversmiths at work. It was the kind of opportunity available in few places in the world, and he would hang out for hours in the shop of the late Adolfo Ortiz, absorbing technique. His showpiece for the 2011 Spanish Market, a necklace and earring set executed in complex silver filigree, was purchased by the Millicent Rogers Museum in Taos.

Silversmith Gregory Segura of Santa Fe began showing at Spanish Market in 2010. While he focuses on explicitly traditional Roman Catholic imagery, he brings a modern flamboyance to his work. He has already made a name for himself with his *corazons,* or hearts. His *Corazon de Santa Fe* is a brooch version of the Sacred Heart of Jesus (shown pierced and crowned with thorns), while his 2011 version is an Immaculate Heart of Mary rendered as a rosary case. Like many artists, Segura is self-taught. He professes to having made many mistakes at the workbench, but has a sure understanding of the iconography so integral to his culture.

New Mexican metalsmiths quickly embraced tin when the metal became available after the US annexed the territory from Mexico and the Republic of Texas in 1848 and 1850, respectively. Silver and gold were too precious for everyday use, so local metalworkers began to recycle tin from US Army supplies. When the railroad arrived in the 1880s, tin became widely available. Artists today often work with roofing stock. Stamped and punched tin and repoussé are both common, with elements soldered together to form elaborate frames for painted *retablos* (a traditional style of devotional painting).

Christine Montaño Carey, a Santa Fe painter of *retablos,* began making tin frames for her work and has since branched into construction of complex figures. She was quick to embrace the challenge of the "Innovation within Tradition" category. "We still use traditional tools, materials, and iconography," she says, "but we can be more playful."

She created what she believes is the first figure of La Conquistadora in tin. (This image of Our Lady of the Rosary was first brought to Santa Fe in 1626 and occupies a place of honor in the cathedral, as it was one of the few relics to survive the Pueblo Revolt of 1680.) While Carey's artisanry enables her to work tin almost as if it were silver, she collaborated with Ralph Sena, who fashioned a silver filigree crown and necklace for the Virgin. The piece received the ribbon for metalwork in the Innovation category.

In all, twenty-two artists chose to compete in the new category. Sena, who serves on the artists' governing committee for Spanish Market, puts it succinctly. "We are part of a very long tradition," he says. "It is only natural that it will evolve. Next year I bet the number of artists will double."

Patricia Harris and David Lyon are Cambridge, Massachusetts–based writers.

Furthermore:
www.spanishcolonial.org

CHRISTINE MONTAÑO CAREY
La Conquistadora, 2011
tin
PHOTO: CHRISTINE MONTAÑO CAREY

GREGORY SEGURA
Corazon de Santa Fe (brooch), 2010
tin
PHOTO: JENNIFER JOHNSON

Original Copies
Jewelry in Print

BY BENJAMIN LIGNEL

ONCE I RECEIVED in the mail a twelve-page leaflet from German jeweler Suska Mackert. Titled *jewelry book*, it had jewelry for a subject and referenced, in words at least, the world of secondhand antique jewels. So much for its resemblance to actual jewelry. A mostly white publication bearing only captions to images that are missing, with no title page, and no clear author, it makes demands on the jewelry buff that are difficult to meet. What (rather than where) is the *work* in this publication? How is this part of contemporary practice?

Contemporary jewelry makers have, from the beginning, given the narrower definitions of craft—e.g., the "metal" in this magazine's title—a run for their money. Whether they are "challenging," "expanding," or simply "ignoring" the conventional boundaries of their medium depends on your point of view; at any rate, current practices bear witness to a robust interest in experimenting with other media and methods (film and photography, installation and collaboration).

The case of artist publications, the subject of this overview, is delicate. Artists' publications are built for circulation and the name of their game is reproduction in all its playful forms: citation, redundancy, *mise-en-abîme*, and whatever in the process may be lost in

translation. Like this magazine (but unlike most of the objects featured in it), they carry the unassuming authority of repetition, and therefore run counter to the exaltation of the unique that is so prevalent in contemporary jewelry.

Nor is the impact of these publications premised on either authorship or technical know-how. Similar in format—but not in intent—to "communication material," they stake a fragile claim on the physical world, and can mistakenly be seen as illustrative endeavors, peripheral to the "real" work of their author.

Yet, looking at Suska Mackert's booklet, Lin Cheung's postcards, or Liesbet Bussche's poster, it is clear that artists' publications are neither external to nor illustrative of their authors' practice: they *are* the work. They are also *about* the work—that's one of their perverse charms—but never *only* about the work. To answer my own question, I have a feeling that while they challenge our conception of the discipline, they derive their meaning from tensions within that discipline: namely, jewelry's uneasy but sustained dependence on the printed page.

Benjamin Lignel is a Paris-based maker, curator, and writer.

A DEMANTOID PENDANT
SET WITH A HEART-CUT DEMANTOID, IN WHITE GOLD
MOUNT ON CURB LINK CHAIN
A ROSE-CUT DIAMOND BAR BROOCH
SET WITH ROSE-CUT DIAMOND, MOUNTED IN SILVER
AND GOLD

SUSKA MACKERT
juwelenboek, 1998
12-page booklet, laser print on paper
7 5½ x 5 ½" (closed)
unlimited edition, self-published
PHOTO: ENRICO BARTOLUCCI

SUSKA MACKERT
Chirac/Havelange, from the "5 Affiches" series, 1999
original newspaper image: Reuters, Archiv FAZ ,13.7.98
offset printing on paper
25 ¹4 x 2" and 33 7/2 x 24"
edition 25, self-published

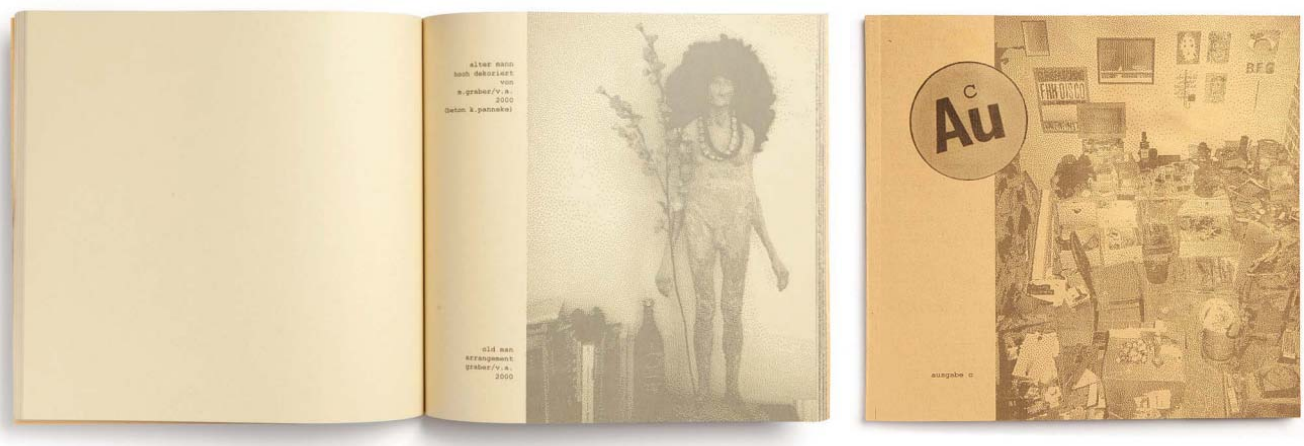
LIN CHEUNG
Jewellery Library (poster), 2007
digital printing on paper
11 ⅛ x 46 ¾"
edition 250, self-published
PHOTO: ENRICO BARTOLUCCI

What is your reason for wearing jewellery?
To take part in an ongoing project:
1. Write your reason on the front of this card,
2. Use the space below for a message, comment or any other information and
3. Post it!
To:
Reasons
PO Box 60350
London
WC1N 2WS
United Kingdom
Reasons (for wearing jewellery) 2008 -

LIN CHEUNG
reasons (for wearing jewellery), 2008
set of 50 postcards in cardboard box
offset printing and rubber stamp on paper
5 ¾ x 4 ⅛" (postcards)
edition 170, self-published
PHOTO: ENRICO BARTOLUCCI

LIESBET BUSSCHE
(poster design in collaboration with Rob van Leijsen)
Urban Jewellery, 2009
7 posters (glued to Amsterdam's city walls in conjunction with in situ installations)
offset printing
33 ⅛ x 23 ⅜" each
edition 100 copies each, self-published
PHOTO: ENRICO BARTOLUCCI

MANON VAN KOUSWIJK
text : Mònica Gaspar
Lepidoptera Domestica, 2007
60-page book, offset printed on paper,
with gatefold cover and inset poster
8 ½ x x 11 ³⁄₂" (closed)
edition 600, published with support
of The Netherlands Foundation
for Visual Arts, Design and Architecture
PHOTO: UTA EISENREICH



VOLKER ASTROPS
Au-c, 2008
98-page catalogue, photocopy on paper
7 ⅞ x 7 ¼" (closed)
edition 50, self-published

Furthermore:
Sylvie Boulanger. "Publish and be Damned."
www.cneai.com/text-boulanger-publishUK.html, 2005

Pamela Ritchie: Nova Scotia's Intellectual Gem

BY WENDY LANDRY

Wedding Rituals (hair ornaments), 2006-07
sterling silver, 24k gold, Venetian glass,
mother of pearl, coral
average 7 x 2 ¼ x ½"
PHOTO: PAMELA RITCHIE

Wallflowers (brooch), 1983
sterling silver, pearl, glass,
wallpaper
4 ⅜ x 2"

Pro Patria (ring brooch), 1984
from "Cancelled Icons" series
sterling silver, wood, postage stamp
3 ⅛ x 2 ¼"

PAMELA RITCHIE'S QUIET, unassuming demeanor belies her status as one of Canada's pre-eminent studio jewelry artists and teachers. In a prolific career spanning more than thirty years of making and teaching, she has demonstrated an outstanding degree of intelligence, depth, craftsmanship, and dedication in jewelrymaking and artistry alike. And she shows no sign of slowing down.

Although Ritchie has lived most of her life in her native Nova Scotia, on the east coast of Canada, she is neither regional nor traditional in her attitudes or aesthetics. She has traveled, studied, and taught in Europe and Asia, absorbing and distilling wisdom culled from a long European jewelry heritage into her sophisticated aesthetic perception. Her education included theater and costume studies. She credits Peter Perina, her scenography instructor, as an important influence on the development of her exceptional visual discrimination, as well as her thorough research and disciplined work ethic. At the Nova Scotia College of Art and Design (NSCAD) in the 1970s and 1980s, she was also influenced by prominent conceptual artists, especially Eric Cameron, although she notes that it remains difficult for jewelry to be regarded as conceptual in the fine art sense. She approaches each piece with all the attention required of a unique work of art; each is an individual conception that grows organically according to its own internal logic.

However, in contrast to some tenets of conceptual and postmodernist art, Ritchie's work is formed within the particular parameters of an extensive formal and technical repertoire that revitalizes jewelry traditions. She persisted against conceptualist accusations of "historicism" in the art school context, with her practical research and contemporary re-interpretations of Norwegian historical jewelry. Ritchie credits jeweler Christian Gaudernack with giving her "permission to consider formal issues as

Land and Sea (brooch), 1990
from "Concatenation" series
sterling silver, brass
3 ⅜ x 5 ½ x ⅜"

relevant and important to contemporary jewelry," thereby strengthening her confidence in the formal, practical, and historical characteristics of wearable jewelry as a respectable contemporary art form.

If ever one needed an exemplar of the interdependence of art, design, and craft in art making, one need search no farther. Whether referring to a single piece or one of her thematic series, such as "Wallflowers," "Cancelled Icons," "Concatenation," or "Imaginary Places," Ritchie's work consistently integrates a delicate balance of intelligence, research, technical refinement, material understanding, imagination, and aesthetic coherence. Each work is a singular exploration, an idea made concrete, rather than a prototype or line for production. At the same time, her works emerge as several families of distinctive objects, related through clear formal and technical physiognomy, that populate particular, sometimes overlapping imaginary worlds.

Although Ritchie has lived most of her life in her native Nova Scotia, on the east coast of Canada, she is neither regional nor traditional in her attitudes or aesthetics.

Like that of many artists throughout history, Ritchie's work has often been inspired by important human and metaphysical concerns related to the sustenance of life, physically and culturally. In the series titled "Concatenation," (1990–92), she played with the simple forms of beans, sea cucumbers, fish, water/rain (represented by clouds and rippled lines), and their often religious or cosmological connotations, which correlate with their basic role in sustaining life. To emphasize the key importance of food, for example, she placed "crowns" on the humble bean and the sea cucumber. Formally, the "Concatenation" pieces

Imaginary Places (brooch), 1996
sterling silver, 18k gold
4 ⅜ x 2"

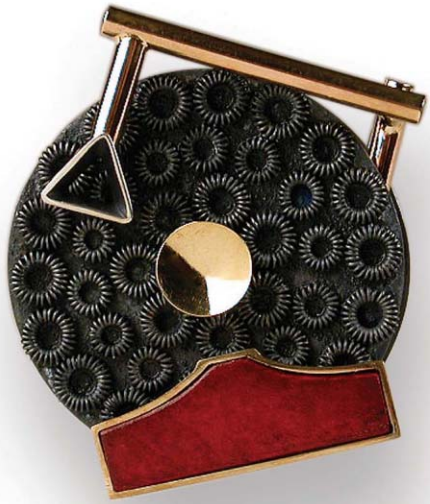
are among her most streamlined, reduced visually to only the most essential lines and smoothest surface finishes. Despite the serious thoughts behind them, the pieces themselves are often delicate, elegant, and engaging, even humorous. These qualities recur consistently in Ritchie's work. More recently, her works have expressed her interest in the fundamental elements of life and matter explored by molecular and particle physics, and are correspondingly often more abstract than earlier works. She is less concerned with projecting a theme as such, and more interested in the fluent, poetic play of form and surface within her well-developed formal vocabulary.

Each piece acts as a magnet drawing attention, which, on closer inspection, reveals exquisitely refined complexities held in perfect balance and relation, sufficiently self-contained.

Though it stands on its own as art, nearly all of Ritchie's work is fully wearable and fulfills all the usual social and personal roles of jewelry, expressing the personality and taste of the wearer. However, for the viewer, the question arises as to whether the wearer of a Ritchie ornament is being adorned and their personality expressed, or instead, whether the wearer's body operates as a mobile gallery, showcasing Ritchie's expressive material poetry, inviting approach and contemplation. Paradoxically, like much fine craft today, Ritchie's work is more often seen in a pristine gallery setting or published photograph, without the modifying effects of wearer, garments, or other objects, or particular social contexts of use. While the gallery setting focuses the viewer's attention on the works, it does not indicate the idiosyncratic and complex manner in which the jewelry will be incorporated into social life.

Ritchie has put a lot of thought into the relationships between maker, wearer, viewer, and context. Such thought inspired her series of explorations titled "Wallflowers" (1983–85), in which individual pieces, such as brooches, were made with and displayed on coordinating wallpaper backdrops, into which they visually vanished. This presentation reflected the tendency of jewelry to be overlooked as a distinctive form of art, as it blends harmoniously into a larger visual ensemble. Indeed, coordination within an overall look is often a criterion when selecting a piece of jewelry to wear. The idea of coordination reduces the likelihood that any piece of jewelry will be seen on its own, with its own unique presence and meaning.

Although Ritchie knows that jewelry in use will most often have to play a role in an ensemble, she endows each piece with the potential to perform as a featured soloist—or diva—capable of its own distinct expression. She knows her work communicates more emotively than overtly intellectually, as does poetry or atmosphere. And she is



with:in. Attraction (brooch), 2006-07
sterling silver, 14k and 18k gold,
dyed wool
1 ½ x ¼ x ½"
PHOTO: PAMELA RITCHIE

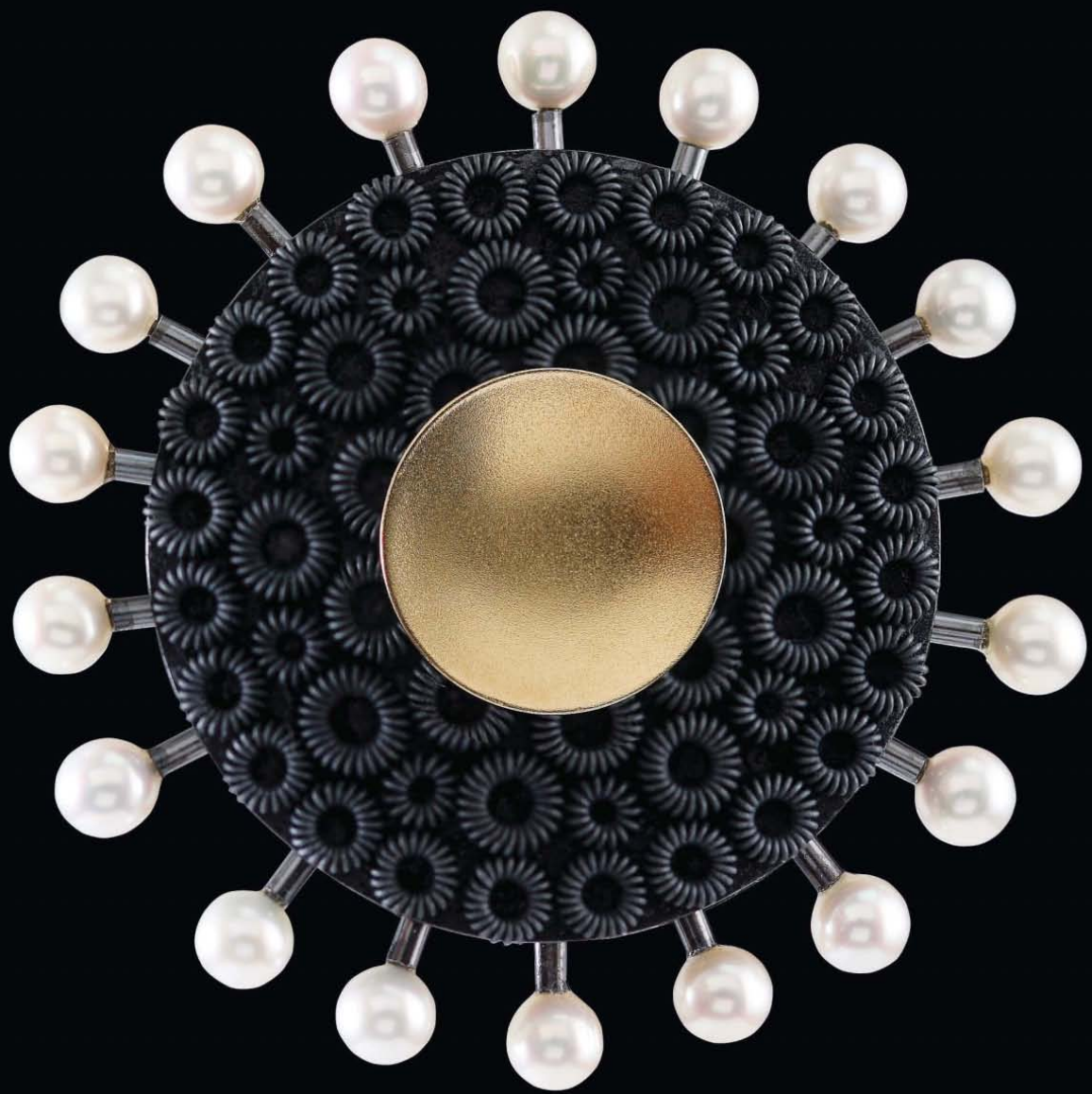
with:in. Energy (brooch), 2009
sterling silver, hard drive
ring, coral
diameter 2"
PHOTO: PAMELA RITCHIE

aware that her jewelry may be interpreted differently than she intended by the wearer and viewer. Rather Ritchie is offering an opening gesture in a multilingual conversation, an invitation to approach and reflect on the particular conjunction of thought and process that does not itself need to be proclaimed, decoded, or traced.

Ritchie's initial inspirations and artistic interests are not necessarily self-evident to viewers. However, as with her earlier references to foodstuffs, knowing that she is interested in molecular theory and particle physics immediately clarifies one's understanding of such pieces as *Norwegian Soul* (2006–07), the trifold *with:in Brooch* (2009), or *Energy* (2009). Indeed, *Energy* vibrates visually with barely contained force on the verge of escape, an incipient explosion.

Ritchie speaks of focusing a whole world into a microcosm. Each piece acts as a magnet drawing attention, which, on closer inspection, reveals exquisitely refined complexities held in perfect balance and relation, sufficiently self-contained. When reviewing her 1998 exhibition *Imaginary Places*, James Robson summarized his overall impression as "one of completeness of thought," an impression that persists some fourteen years and many works later. In Ritchie's case, "completeness of thought" does not mean exhaustion of the possibilities, but rather the complete integration of each piece, as well as its integration within its family, and further, within her entire body of work and thought process. As satisfying as any individual work might be, more satisfying still are the discernible interconnections among pieces and among series, which reveal her rigorous extensions and explorations of each element, continually generating new ideas and variations, new interrelated members of her various families of form, technique, and material. And she does so without abandoning historical and traditional features of the

Radius in Time, 2009
sterling silver, cornaline, black jade, solicor
diameter 2"



with:in. Norwegian Soul (brooch), 2006-07
18k gold, sterling silver, pearls
diameter 1 7/8"
PHOTO: PAMELA RITCHIE

with:in.(brooch), 2010
sterling silver, hand-cut tiger's eye, pearl
3 ⅜ x 2 ⅜ x ¼"
PHOTO: JAMES STEEVES

medium, but by thoroughly examining their potential and carefully reformulating them to suit her contemporary vision. Thus her reiteration of ancient filigree, first explored in the 1970s, is a vibrant hallmark of her work, rather than a redundancy, a trap, or a crutch.

Like many contemporary jewelers through the 1970s and 1980s, Ritchie explored "alternate" materials and techniques as the source of ideas. In her "Cancelled Icons" series, exemplified by *Pro Patria* (1984), the cancellation marks on stamps are used to cut the stamp apart, thereby fragmenting physically and formally, as well as visually, the images depicted and the shapes of the stamps, and further, altering the typical symmetrical shapes of jewelry. Such explorations freed her to incorporate and juxtapose any of a multitude of materials and forms. Her use of diverse materials with particular form and surface ideas can raise challenging technical issues to resolve with each piece. It is not unusual for Ritchie to use paper, textiles, rubber, or plastic in combination with pearls, semi-precious stones, or metals. A considerable part of her achievement is her ability to resolve each new technical building challenge that arises, rather than constraining her work from the outset within proven methods or materials. As a result, she often treads uncharted ground, and thereby contributes to her own growth and her medium through her carefully worked out solutions. Her continual search for deeper knowledge and a wider repertoire of methods led her to champion CAD/CAM and rapid prototyping in jewelry education. This wealth of practical knowledge in her medium, and her understanding of its integral relationship to thoughtful artistic vision, makes her an invaluable resource and inspiration for students and colleagues alike.

Ritchie's importance to Canadian craft stems in no small part from her more than twenty-five-year tenure as the linchpin of the jewelry department at the Nova Scotia College of Art and Design University in Halifax, as well as being one of its distinguished graduates. Hundreds of students have passed through this program, which was the only degree-granting program in jewelry in Canada between 1968 and 1995. Many of her students have continued on to obtain their MFA degrees and teach in programs across the country. Many others have become established professional metalsmiths and jewelers. But it is thorough research, intelligent analysis, discerning conceptualization, painstaking work process, and meticulous refinement of a signature visual and technical vocabulary that she exemplifies in her work and tries to instill in her students.

In her statement for the Korean exhibition *Wedding Rituals* (2007), Ritchie says:

"Weddings are often complex events, embodying a balance between personal expression (the optimism, dreams, and passion) and formal tradition (the cultural rituals, religious services, and traditional symbols). Taking that balance as its starting point, this body of work celebrates the complexity of the modern wedding by evoking both the elegant appeal of traditional formality and the joyous expression of artistic liberty."

The same principle of balance pervades Ritchie's recent exhibitions *with:in* (2010, Galerie Noel Guyomarc'h Montreal) and *with:in 2* (2010, Harbourfront Gallery, Toronto). Indeed, Ritchie's entire body of work seems to epitomize such balance. Each work exemplifies some point on the continuum between the balance of serene stasis—the state of rest—and the balance of dynamic equilibrium—the state of opposing elements held in perfect equilibrium. She successfully unifies very clean, simple form with complex, densely textured form. She is a master of both symmetry (eg. *Radius in Time*, 2009) and perfectly

She often treads uncharted ground, and thereby contributes to her own growth and her medium through her carefully worked out solutions.

with:in 2 (brooch), 2010
sterling silver, enamel, plexi,
lapis lazuli
4 x 2 ¾ x ½"
PHOTO: PAMELA RITCHIE

with:in, (brooch), 2009
sterling silver, enamel, coral
3 ⅞ x 1 ½ x ⅜"
PHOTO: JAMES STEEVES

balanced asymmetry (eg. *with:in 2* brooch, 2010). She balances the ancient and historical visual and technical traditions, especially filigree, with the demands and innovations of the contemporary art and social world. She balances whimsy and elegance, art and science, density and lightness, thoughtfulness and emotive, aesthetic expression, precious and non-precious materials.

Ritchie has received many well-deserved awards, solo exhibitions, positive reviews, inclusions in publications and collections, and other accolades for her work, mainly within the rarefied worlds of jewelry and crafts-making. She deserves to be more widely appreciated in the visual arts, as one of Nova Scotia's, and Canada's, most refined and sparkling natural gems.

Dr. Wendy Landry is a weaver and scholar of textiles and crafts, who occasionally teaches at the Nova Scotia College of Art and Design, in Halifax.

Narrative Illusion: Jewelry from Painting

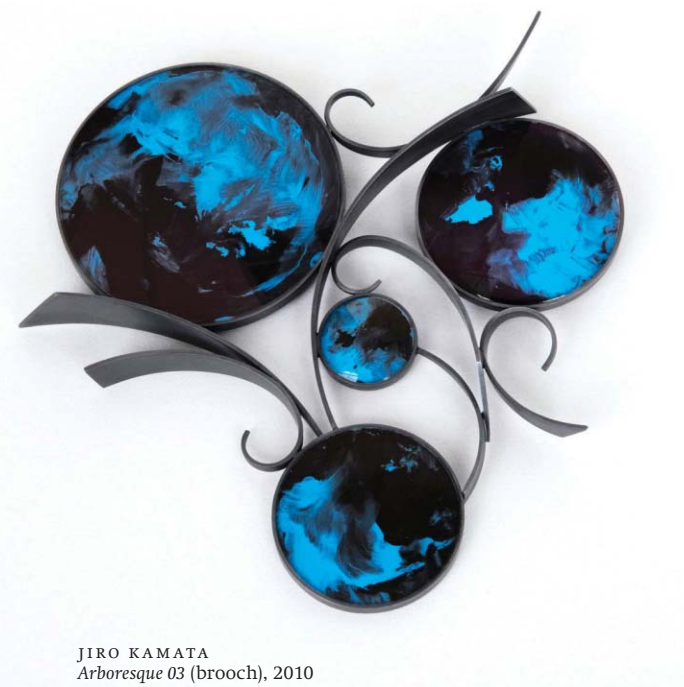
BY LENA VIGNA

MAISIE BROADHEAD
Which Weight To Go, 2009
digital c-type print
16 ½ x 15"

Big Fake Little Real Chain
(from *Which Weigh To Go*), 2009
18k gold, plastic

Big Fake Little Real Pearl
(from *Which Weigh To Go*), 2009
pearls, plastic

Advertising poster for Metropolitan Museum of Art, New York.
PHOTO: DAMIAN SKINNER
COURTESY ART JEWELRY FORUM BLOG



JIRO KAMATA
Arboresque 03 (brooch), 2010
silver, camera lenses, acrylic paint
3 ½ x 3 ½ x ⅜"
COURTESY ORNAMENTUM GALLERY
PHOTO: JIRO KAMATA

A RECENT SERIES of advertisements from the Metropolitan Museum of Art raises provocative questions about the relationship between painting and jewelry. In one of the bus shelter posters, a detail from Jean-Auguste-Dominique Ingres's lush *Princess de Broglie* (1851–53) depicts the subject's hands and forearms, which are festooned with jewels and set against a brilliant blue silk and lace gown.[1] Under the banner "Get Closer," a gold bracelet, gold ring, and pearl bracelet and necklace with a cameo clasp—worn by rounded, fleshy hands—beckons. The general assumption is that passersby should get to the Met and lay their eyes on something very alluring. But what? Jewels? Hands? Paintings? It is an eye-catching and clever visual, and the intent is admittedly not as weighty as it might seem to those interested in jewelry.

In terms of jewelry, it is not easy to categorize how this image functions. In the end, those who find the painting will not be looking at actual jewelry but two-dimensional representations of it. How does that matter? Jewelry is potent—and the suggestion is that the *idea* of it is as potent as the actual object. No matter how sumptuous the jewels Ingres portrays, they are only painted images (albeit painted images that embody the ability to suggest content and narration). This critical point underscores jewelry's ability to function in a narrative capacity, its historical connection to illusion, and the complex dynamic between painting and jewelry that is being further explored by contemporary jewelers.

A brief survey of contemporary makers can underscore the varied approaches to marrying these two disciplines within a contemporary context. Robert Smit, Thomas Gentille, Jiro Kamata, Shari Pierce, Helen Britton, and Marjorie Schick employ paint as a material with aesthetic and theoretical import, often tangentially referencing modernist artists. Maisie Broadhead, the team of Monika Krol and Danielle Rizzolo, Christina Goodman, and Diane Falkenhagen create works that recall historical examples and further explore the relationship between narrative and illusion.[2]

Writer Andrea DiNoto outlined a mid-to-late twentieth century "crossover" phenomenon that saw artists normally engaged in other disciplines—painting, sculpture, design, architecture—turn to creating jewelry. DiNoto states, "The ideas put forth by these "crossovers," from every major Modernist movement, from Surrealism to neo-Pop and beyond, have richly cross fertilized the cutting-edge art jewelry world…"[3] In 2002, Mobilia Gallery in Cambridge, Massachusetts, invited artists to create jewelry based on paintings. Flora Book, Arline Fisch, David Freda, Mary Preston, and Todd Reed were just a few of the many artists who responded to work by Gustav Klimt, Andy Warhol, Hieronymous Bosch, Joan Miro, Diego Velásquez, and more. Whether a response to the overall composition or to the painting's subject matter, the jewelry was as varied in approach as might be expected.

Over the last several years, painting as subject matter or influence has been self-consciously addressed through

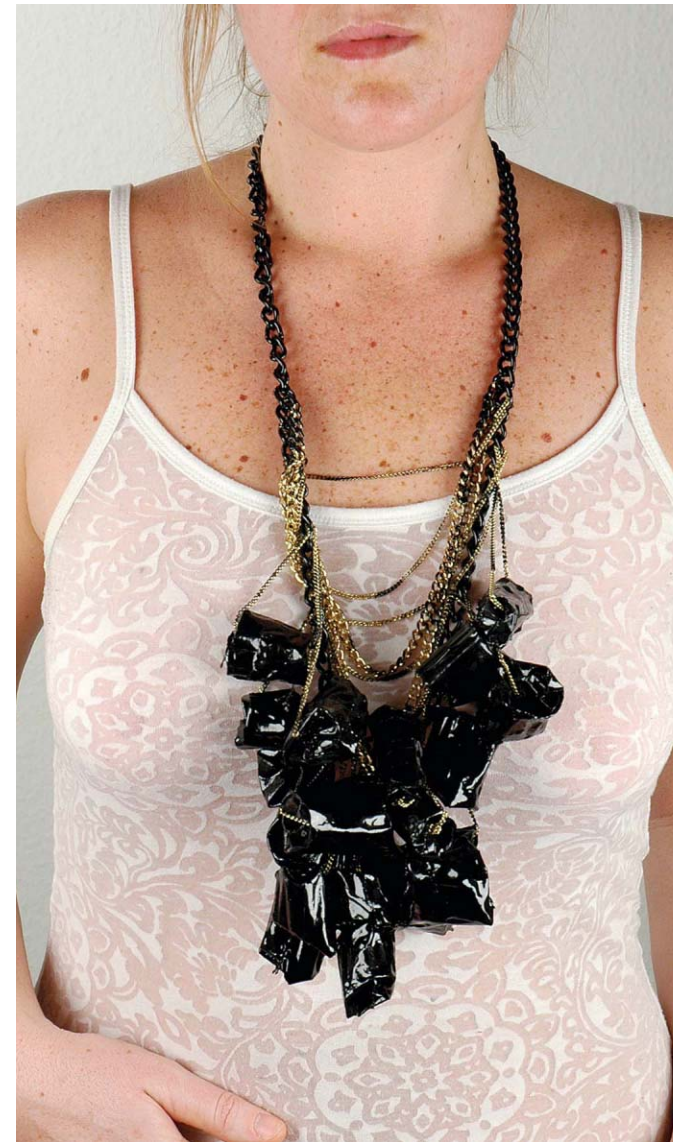
adornment and jewelry. Robert Smit's work often incorporates intense areas of bright color, echoing the at turns playful and poetic paintings of modernist artists such as Piet Mondrian and Robert Motherwell. Significantly, Smit has often constructed a base in gold, which he then covers over with layers of paint, negating the precious quality of the metal underneath. Both homage to earlier influences and a contemporary address of material value, Smit's jewelry is powerful as metaphor and aesthetic statement. Thomas Gentille uses color and form to create provocative, non-objective jewelry. Gentille's work stems from his appreciation of minimal sculpture and painting—where, in his perception, form is linked to "perfection and essence."[4]

Over the last several years, painting as subject matter or influence has been self-consciously addressed through adornment and jewelry.

Using paint as an actual and metaphorical masking layer, Jiro Kamata, Shari Pierce, and Helen Britton create jewelry with opaque surfaces. Kamata's recent *Arboresque* brooches (2010) combine camera lenses, blackened silver, and paint. Swirling works in silver support spherical lenses awash in intense clouds of color. Kamata's use of camera lenses is derived from an investigation of the world through reflective and refractive surfaces: the application of paint obliterates the lenses' original function, changing its physical qualities and perceived value. In her "Cardboard Democracy" series, Shari Pierce constructed jewelry using cardboard coated in housepaint. By turning commonplace (and recycled) materials into neckpieces, Pierce challenged the material value of discarded and neglected materials while addressing jewelry as a sign of luxury. Helen Britton has been using paint to bring "riotous color" to jewelry that addresses the conflation of the natural and artificial or the "industrial baroque" of city life. Recent brooches, rings, and earrings are full of intense color, ambiguous shapes, and a variety of materials.

Marjorie Schick combines an homage to modernist painters with compelling structures that visually redefine the architecture of the body. Schick's recent large-scale neck and arm pieces directly draw on the work of modern painters, which she highlights with titles such as *Chagall's Circles, Monet's Circles*, and *O'Keeffe's Circles*. Each piece is composed of numerous canvas circles, joined together in a way that suggests fish scales; the drape of the works shelters portions of the body while accenting others.

Historically, painted jewelry (in this context, jewelry represented on a two-dimensional surface) often factored into a complex system of signs that framed the subject of the painting. Commissioned portraits or portraits included in larger narratives often served purposes beyond capturing someone's likeness; they gave tangible record of someone's existence and, through dress and adornment, the position they held in social, cultural, economic, and/or religious



SHARI PIERCE
Necklace from "Cardboard Democracy," series 2007-09
discarded cardboard, left-over/found house paint, fake gold, silver chains
PHOTO: MASON DOUGLAS

HELEN BRITTON
Red Land (brooch), 2011
silver, paint
4 ½ x 3 ¾ x ⅞"

DANIELLE RIZZOLO
Lady Lola, 2010
oil on wood
15 x 31"

terms. The goal was not to perfectly reproduce jewelry or fabric trim but to utilize those elements as part of a larger discourse of representation.[5]

When Velásquez painted Queen Mariana of Spain and the Infanta Maria Theresa in the seventeenth century, his command of paint and brush was applied to representing individuals and their adornment. Gilded collars, starched lace trim, metallic silks, gemstones, and metals were exquisitely rendered. Velásquez was not alone in his abilities, even if his appointment as a court portrait painter ensured his address of such finery. Flemish painters also had a knack for translating the three-dimensional into two-dimensional form. A recent article detailing conservation of the Ghent Altarpiece (completed 1432) further hints at one of the most romantic intersections of painting and jewelry: the translation of tangible object into illusion. Of portions of the Altarpiece, critic Peter Schjeldahl writes, "Each of the hundreds of pearls that fringe Mary's robes is just a dollop of gray hit with a spot of white, so perfectly judged in relative tone that, from any distance, it exudes pearlescence…[Jan] Van Eyck understood that realism doesn't require verisimilitude but only just enough visual cues to exploit the mind's credulity."[6]

Schjeldahl's words confirm something that we may intuitively recognize but do not always acknowledge. The object's particularities—in this instance, the exact size, shape, and color of each pearl, the way they are connected and attached to the robe, the details that reveal human intervention—are diminished. It is not just that they no longer contain the depth and dimension of their three-dimensional referents; they are (undeniably up close) just gestural dabs of paint. Arguably, rendering detail in minute form is not the point of such a painting. However, considering the accepted practice of converting jewelry as fashion or inclination suggested, and the loss of pieces over time for other reasons, there are certainly many instances where the signifying object no longer exists. All that is left is the representation—and this representation is an artifice. The full impact of this tension is a provocative avenue of inquiry that has been undertaken by numerous artists in recent years.

Maisie Broadhead addresses the notion of visual deception and material value as it relates to jewelry and painting in a recent

two-part project titled "Jewellery Depicted." Beginning with a historical painting that included jewelry in its narrative as a referent, Broadhead staged the subject in a studio using contemporary actors and adornment she created.[7] The end result was a compelling photographic parody and a body of jewelry, but there is a critical twist. Broadhead's jewelry only resembles the painted work when it is in her photograph; the actual jewelry is abstracted. Her rings, gold chains, and strands of pearls look good for the photograph but are distorted when viewed in three dimensions. The gold chains combine links of different sizes and materials and rings have absurd settings, with gemstones perched at the end of elongated stems. Broadhead admits that she is first drawn to the jewelry in the paintings and allows that to determine which image she will interpret. She states, "In the flesh, the jewellery is a collection of distorted and hidden half truths."[8]

With a series titled "Royal Loyals," Monika Krol and Danielle Rizzolo embarked on a collaborative project that investigates the link between painting and jewelry as idea and concept. Using people the pair admire as subjects, Rizzolo paints their portraits in the manner of aristocratic court portraiture and Krol constructs jewelry pieces that exist as objects in their own right but are also depicted in the two-dimensional work. The artists state: "Tangible objects connect the viewer to the paintings while the paintings provide a setting for the jewelry. The viewer becomes a part of the narrative when they become a wearer."[9] With this project, the royal portrait concept has been modernized by choice of subject and narrative possibilities. The series raises interesting questions about context: At what point is jewelry its most heavy with meaning? When worn? When depicted? When exchanged? When received? When modified? What is the relationship between jewelry and the construction of image and illusion (with image, in this context, referring to both what is depicted and to the sitter's identity).

At what point is jewelry its most heavy with meaning? When worn? When depicted? When exchanged? When received? When modified?

Christina Goodman creates miniature paintings that often take the form of pendants and brooches. Rather than portrait pendants of the type popularized in the sixteenth through eighteenth centuries, Goodman's works are often more focused on the natural world, landscapes, or trompe l'oeil imagery. She uses Renaissance painting and manuscript illumination for inspiration to create brooches, pendants, and earrings as well as small-scale triptychs. Her *trompe l'oeil* necklaces that pair painted representations of stones with counterparts of the actual stones are a postmodern delight.

Diane Falkenhagen uses a variety of media to address her "enchantment" with what she regards as iconic and picturesque images. *Dalliance* (2009) is a glorious brooch

MONIKA KROL
Lo & La (brooch), 2009
gold, sterling silver, garnets, delrin, vintage plastic
3 x 5 x ⅞"

DIEGO VELÁZQUEZ
Portrait of the Infanta Maria Teresa, 1652–53 (detail)
oil on canvas
50 x 39"
COLLECTION LOUVRE MUSEUM, PARIS

CHRISTINA GOODMAN
Trompe L'oeil Pendant with Pearls, 2011
acrylic and gold leaf on resin with fresh water pearls
1 x 1 ½ x ¼"
PHOTO: ERIC BOWERMAN

Diane Falkenhagen
Dalliance (brooch), 2009
mixed media image on sterling silver, mirror
2 ⅞ x 2 ½ x 1"
PHOTO: BILL POGUE

that re-imagines Jean-Honore Fragonard's painting *The Swing* (1766) as the framing mechanism for a reflective central mirror. Falkenhagen's reverent yet delicious take on Fragonard's own cunning address of the frivolity of the upper classes pushes the painting to the edges. The "frame" is a literal and metaphorical construct for a mirror that implicates the wearer's companions. The frame also abstracts the original source so that view up the woman's dress that scandalized (and titillated) Fragonard's public is reflected on the "inside" of the brooch—in the same mirror that reflects the viewer. Illusions are multiplied and past and present are linked in a surprising and dynamic way, intimately connected in physical space and pregnant with meaning.

In addition to embodying emotion (whether that relates to the process of creation or the emotions inspired in the viewer/wearer/giver), both painting and jewelry can act as signifiers, reflect monetary value and status, and mark moments in time. They can, in their own ways, be narrative representations or formal compositions based on design elements. This survey is clearly not exhaustive but highlights some of the parallels of two types of objects that generally occupy very different types of physical space and cultural consideration. Neither painting nor jewelry has remained static over the years; changes in size, purpose, content, and even ideological intent have, as a whole, been connected to societal and cultural transformation as well as personal taste. When the two disciplines are brought together, as material and as subject, narrative possibilities abound.

The work of Broadhead, Krol/Rizzolo, Goodman, and

CHRISTINA GOODMAN
Trompe L'oeil Pendant with Garnet, Onyx and Amber, 2009
acrylic and gold leaf on resin with garnet, onyx, amber (14k gold cable)
1 ½ x 1 ¼ x ¼"
PHOTO: ERIC BOWERMAN

Falkenhagen highlights the complexities of jewelry especially as it touches on the concept of illusion. Jewelry's power as sign and symbol is foregrounded and the nature of how jewelry has functioned and *can* function is addressed. Connecting past and present, viewer/viewed, wearer/worn, two-dimensional/three-dimensional, ornament/ornamented, these projects weave webs that link jewelry as idea and as object, and that underscore a relationship between image and illusion.

Lena Vigna is curator of exhibitions at the Racine Art Museum, Racine, Wisconsin.

1 Thank you to the Art Jewelry Forum blog, who posted this photo under the title "Jewelry as Painting as Jewelry" on April 18, 2011.

2 There are certainly others creating work who explore the intersection of jewelry and painting. A few other noteworthy examples include: Steven Ford and David Forlano's references to the cubist trompe l'oeil paintings of Picasso; Anya Kivarkis and Daniel Jocz using automotive paint; younger artists such as Maureen Duffy and Ashley Ernest using paint as references to both domestic and urban settings; and, in a fashion context, Sabina Kasper using neon paint stripes over 18k gold, tourmaline and diamond pendants, earrings, brooches, and rings.

3 Andrea DiNoto, "Crossing Over: Jewelry by Artists, Designers and Architects," *Metalsmith* (vol. 28, no. 1).

4 Andrea DiNoto, "Thomas Gentille: Varieties of Perfection," *Metalsmith* (vol. 30, no. 5).

5 Historically, painting and jewelry have been linked in numerous obvious ways including portrait, historical, and genre paintings that included depictions of costume and toilette, and miniature portrait paintings on ivory or enamel. Inherently there are elements of working with enamel that link painting and gesture—this is significant but not the direct topic of this discussion. To note, several contemporary metalsmiths such as Jamie Bennett, who almost always employ enamel, acknowledge their own experiences with (canvas) painting in their formative years.

6 "The Flip Side," Peter Schjeldahl. *The New Yorker* (November 29, 2010): p. 46.

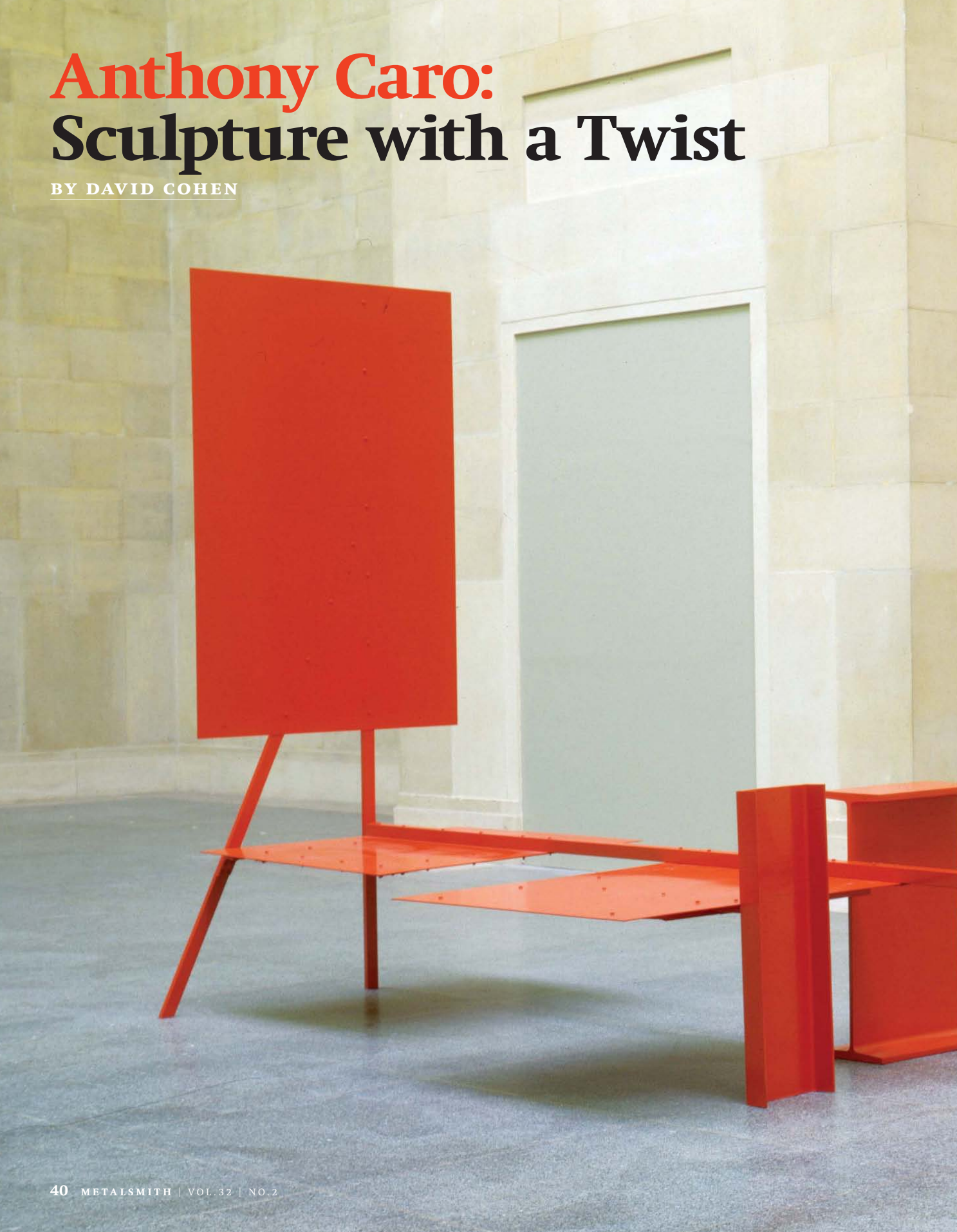
7 While this article addresses painting, Broadhead's work makes a link to photography and illusion, and other jewelers have made connections with drawing as well. Anya Kivarkis uses automotive paint to create a series of brooches based on drawings of works that were reconstructed—the drawing represents a nonexistant piece, changed either before or after the drawing. Although not exploring the direct relationship between painting and jewelry, Kivarkis has engaged in a similar investigation that connects representation, illusion, and object.

8 Maisie Broadhead, "Jewellery Depicted," (December 1–31, 2010 exhibition statement), www.siennagallery.com

9 Monika Krol and Danielle Rizzolo, "Royal Loyals," (July 3–26, 2010 exhibition statement), www.siennagallery.com.

Anthony Caro: Sculpture with a Twist

BY DAVID COHEN



Early One Morning, 1962
painted steel, aluminum
113 ¾ x 243 ¾ x 131 ⅞"
© ANTHONY CARO/BARFORD SCULPTURES LTD

AS BEFITS SO protean and restless a force of creativity, Sir Anthony Caro creates sculptures that enjoy a remarkable capacity for reinvention. Visitors to the Metropolitan Museum of Art in New York had proof of this proposition last summer, in a stylish if eccentric display of five of the veteran British sculptor's works in steel ranging in date from 1960 to 2010, installed on the museum's roof terrace.

The placement of such hefty structures helped keep visitors "grounded" as they sipped their drinks in the sunshine, taking in the spectacular views of Central Park and the city skyline. New York boasts viewing perches much higher aplenty, but none has the advantage of fusing urban fabric and verdure in such a forceful balance. To this cocktail of buildings and trees, Caro's sculptures added both olive and twist.

With lemon in mind, *Midday*, 1960, a seminal breakthrough work in painted, welded steel parts, got itself a new coat recently of its shocking yellow. This color offset the dense greens of surrounding hedges and foliage, the fuzzy hues of the intermediate layer of built environment, and on some days, dense blue sky, all to blazing visual effect. Thematically, the construction parts that constitute the vocabulary of this piece—H-beams of varying lengths freely joined to approximate a reclining figure—played notes of rough industry against the already contrastive organic and refined motifs of parkland and cityscape.

But such a meaning must have been remote from the artist's mind when the sculpture was first assembled in his north London single-car garage. Caro now works in a sprawling former piano factory in London's Camden Town, but his key early pieces, which also include *Early One Morning* (1962), and *Month of May* (1963), were forged in tight quarters in his home in Hampstead. It was only when the pieces were dragged out to the sunlight that their maker could see them in the round and fully appreciate their internal dynamics, let alone any relationship they might establish with an environment.

Midday, which is now in the collection of New York's Museum of Modern Art, is often visible in their legendary sculpture garden. Like other canonical Caros, the globetrotting *Midday* has seen many a different setting. It was, for example, shown to spectacular effect in 1992 at the Trajan Markets in Rome in a landmark (in every sense) retrospective exhibition organized by Giovanni Carandente, the curator whose similarly theatrical display of Henry Moore in Florence twenty years earlier proved an apotheosis for its subject. In the Roman setting, the contrast of bright modernity and mellowed ancient brickwork and stone proved the perfect context within which to savor *Midday*'s internal tension between brutality and elegance, heaviness and grace. Caro's sculptures invariably pull you up short with the disarming ability to be, contradictorily, at once strident and delicate, emphatic and suggestive, clunky and effete. In the Trajan Markets they looked very Roman.

Caro's history of reinvention has taken dramatic twists and turns, and yet something remarkable happens whenever disparate examples of his life's work are assembled, for exhibitions or books: everything has an unmistakable Caro look. The career coheres; the convolutions form a compelling gestalt.

His most striking about-turn occurred in 1959 with a visit he made to the United States. In the preceding years he had established himself as an emerging young sculptor working

Month of May, 1963
steel, aluminum, painted magenta, orange, and green
110 x 120 x 141"
© ANTHONY CARO/BARFORD SCULPTURES LTD

Midday, 1960
painted steel
91 ¾ x 37 ⅜ x 145 ¼"
Collection of The Museum of Modern Art, New York
PHOTO: MMA/WILSON SANTIAGO

in a very recognizable contemporary idiom of postwar European expressionism. He had been an assistant of Henry Moore's and, like his mentor, produced reclining female figures in bronze. Except that Caro's lumpen, awkward figures—in league with the young sculptors of the day—exuded fashionably existentialist angst and foreboding.

In 1959 Clement Greenberg, the American formalist critic, paid Caro what proved to be a catalytic visit. He enticed the ambitious young sculptor to visit America, where he introduced him to artists working in a fundamentally different direction. Caro met many of the abstract painters Greenberg championed: Helen Frankenthaler, Jules Olitski, Kenneth Noland, all of whom became lifelong friends, as did Greenberg's protégé, the art historian Michael Fried. On his first American visit he was exposed to the work of David Smith, the reigning monarch of modernist sculpture, whom he would meet on return visits.

Midday shows the pivotal influence of Smith on Caro's thinking. That it is made out of H-beam, almost a trademark found material for Smith, signaled his new allegiances, although moving from bronze figuration to painted steel abstraction hardly needed subtle signifiers. As he developed a sculptural sensibility of his own, Caro actively eschewed the use of this form, precisely because of its Smith associations. When Smith was killed in a motor accident in 1965, Caro became for Greenberg and his followers the anointed successor. Noland had purchased Smith's last consignment of steel parts with the intention of making sculptures himself, but instead passed the materials on to Caro. To the amazement of his neighbors in Hampstead, thirty-seven tons of steel were delivered to his yard. His subsequent use of the H-beam was an act of homage, in the gorgeously deep purple *Shaftsbury*, 1965, for instance; by now, his language had developed sufficiently that he could afford to acknowledge his mentor, secure in the realization that the work was unmistakably his own.

For while welding metal—as opposed to modeling clay—placed Caro in the company of Smith and apart from Moore, Smith and Moore reveal that they belong to a generation discrete from Caro's in the residual figurative aspect of their work. Both men abstract from the human form, Moore with a preference for the reclining female, Smith with a preference for the erect male. Caro's development was arguably more radically abstract. There is still sometimes a sense of the *experience* of being in a body in Caro's explorations of weight and measure, but there is no possibility of mistaking the object for a personage. The more probable associations, if any, are architectural or vehicular, although such specific an object is unlikely to come to mind.

The Met terrace, despite its panoramic backdrop, is relatively cramped quarters for five works of significant scale, including the sprawling, seldom exhibited *After Summer*, 1968, lent from the Mirvish Collection in Toronto. Perhaps befitting the circumstances in which

Everything has an unmistakable Caro look. The career coheres; the convolutions form a compelling gestalt.

Odalisque, 1984
steel
77 x 100 x 65"
Collection of The Metropolitan Museum of Art
PHOTO: MMA/WILSON SANTIAGO

It offends a modernist orthodoxy of "truth to materials," without reverting to a premodernist conception of color.

they were made—even in the spacious surroundings of the piano factory, there are so many works being constructed at a given time, and such an abundance of found, prefabricated parts waiting for possible use, that works in progress are always seen in a field of component parts rather than contrastive or neutral space—the sculptures were forced into relationship with one another. This brought home the significant range of Caro's vocabulary and palette.

For all their capacity to reinvent themselves, and despite everything that has happened in sculpture in the last half century, a work like *Midday* still has the power to shock in its blunt, almost thuggish presence. It is worth recalling, however, some of the ways in which early Caro represented a radical break with sculptural convention. Firstly, there is the color. This is not the bringing together of materials of different color for either decorative or narrative purposes, in the way that traditional sculpture might fuse different stones and metals; nor is it the classic modernist assemblage of objects that had been colored in their previous usage. And it certainly isn't the polychrome of ancient or medieval statuary. Instead, it is a singular, bright, synthetic color whose relationship to the form is arbitrary. It offends a modernist orthodoxy of "truth to materials," without reverting to a premodernist conception of color.

The effect of color is actually to divorce the object not only from the stuff out of which it is made, but, by offering a brash contrast with any possible surrounding color, or lack of color, it causes the object to float in the imagination. This turns out to be as true in a white cube art gallery, the ruins of a Roman marketplace, or the roof of the Met.

Midday is further divorced from context and convention alike by the fact that it is presented without a pedestal or plinth. Caro has credited Moore with freeing him from the conservative idea that sculpture needed to be a statue of a general or a mythological figure; but even Moore's abstracted earth mothers, for all their metaphorical and actual connections with the land, are dignified with some kind of elevation, built in or supplied, as is the case with most welded sculpture by earlier modernists, Smith included. *After Summer* is even more insistently floored. *Midday* simply happens not to have a pedestal: *After Summer* could not conceivably have a support without it virtually consuming a whole room. The sculpture arrays pairs of sail-like forms over two parallel beams. It compels attention partly by confounding a decision on the viewer's part as to whether to approach it horizontally or vertically; to see it as a singular form requires the viewer to gain height from it and look down upon a field.

A third factor that sets Caro's early work apart from modernist precedents is the impersonality with which it is put together, despite its evidently remaining expressive and sculptural. The personality of the work, in other words, is not in the process. A welded metal work by Julio Gonzalez, Pablo Picasso, or Smith carries the artist's "hand" in the way the elements join or in the punishment to which the forms are subjected, despite the machine aesthetic of the blowtorch and the found metal. In Caro there is aloofness from facture. In the catalogue of his important debut exhibition in a public space, the 1963 show of fifteen pieces at the Whitechapel Gallery in London, there is a matter-of-fact-sounding note that acknowledges by name the students who helped him make the pieces. This signals a break from the past—from artists like Moore, for instance, assisted

After Summer, 1968
painted steel
62 x 228 x 288"
Collection of Audrey and David Mirvish, Toronto
PHOTO: MMA/WILSON SANTIAGO

Blazon, 1987–90
steel painted red
dimens
Courtesy of Mitchell-Innes & Nash, New York, and Annely Juda Fine Art, London
PHOTO: MMA/WILSON SANTIAGO

End Up, 2010
rusted steel, cast iron, jarrah wood
72 x 90 ¼ x 62 ¼"
Courtesy of Mitchell-Innes & Nash, New York
PHOTO: MMA/WILSON SANTIAGO

anonymously by Caro and others—by making a virtue of the fact that authorship entails a cerebral rather than a manual relationship to the finished object. Who sweated over the works, in other words, is a technical detail. Caro's assistants (like Moore's) all went on to forge significant careers of their own: in the Whitechapel catalogue they were Isaac Witkin, David Annesley, and Michael Bolus. Caro's students at the St Martin's College of Art formed the backbone of a whole generation of sculptors who worked in synthetic colors, industrial components, angular and geometric forms, decentered compositions, and radical placement.

Midday and *After Summer* were among the earliest and latest pieces in Caro's first retrospective, organized at London's Hayward Gallery in 1969, when he was arguably at the height of his influence over British sculpture. (The 1975 MoMA retrospective assured his international status.) These '60s pieces bookend his early development: while *After Summer* is typical of the room-filling fields of his early output, it also anticipates the tablelike structures that dominated the 1970s because of the way the sail forms sit upon the beams. The Met Roof selection skips the '70s, however, to rejoin Caro in 1984 with *Odalisque*, the one work in the show from the museum's own collection.

The look and feel is unmistakably Caro, but some of the artist's own rules are being broken. *Odalisque* is compact and centered, and demands to be read "in the round," yielding very different sensations from one side or the other. The earlier works can be circumnavigated, too, but the impact is democratic: what you see in one place is comparable to another, and the movement of the body in relation to the work has more to do with finding an optimum viewing position than it does with engendering different qualities of experience. Color is gone, though some elements are painted, others naturally rusted. The found elements are no longer the quasi-neutral givens of industrial parts—beams and rods—but historically, almost romantically loaded maritime objects such as buoys and chains. *End Up*, 2010, is an even more theatrical juxtaposition of textures, with a glorious wooden beam, rusted steel and iron parts brought together. *Blazon*, 1987–90, lives up in a perhaps unintended way to its name in that bright color—in this case firehouse red—blazes on amidst the rust, but this work also departs from the aloof, radically abstract early works in its unmistakable associations with a habitat. In his classic '60s works Caro had insisted on an eyes-only approach to sculpture; the white box was the perfect foil for sculpture to achieve the condition of painting. In works that followed from *Blazon,* Caro would completely depart from that paradigm. *Blazon* seems to invite the viewer to enter its internal physical spaces; the works that followed did so literally and the viewer became a climber and inhabitant, too. Caro coined a neologism for this new amalgam of experiences: *sculpitecture*. Subsequently, in collaboration with Norman Foster and Santiago Calatrava, Caro would also design a bridge.

But the effect of these lunges in different directions is

Odalisque, 1984
steel
77 x 100 x 65"

Midday, 1960
painted steel
91 ¾ x 37 ⅜ x 145 ¼"
PHOTO: MMA/WILSON SANTIAGO

not to end up thinking of Caro as an eclectic or some kind of "self hater" who disproves his earlier positions. Seeing works from different decades together emphasizes their commonalities over their differences, and encourages different readings of one period when juxtaposed with another. In this respect, Caro is less like, say, Stanley Kubrick, making a movie in each genre, or Madonna, switching from saint to sinner and back again, so much as Picasso, who whether in cubist or a neoclassical or Surrealist mode, is always Picasso.

The five sculptures on the roof are a kind of tasting menu for a sculptor whose ongoing catalogue raisonné is already past a dozen volumes. It gives us some of his flavors but by no means all of his courses. The emphasis, as the space demands, is on singular pieces that stand out in relation to their environment. Left out of the experience are two crucial aspects of his career: the very singular, small, contained sculptural expression that—in a striking breaking of his own rules—is placed on a table; this is a case of the exception proving the rule, as the table, far from being a mere framing device, is brought into play as an active equal in relationship to the sculpture, and is in effect an elevated floor. The other singular direction of the last twenty years has been towards a total work of art, almost in the Wagnerian sense (or more appropriately, in the sense of Rodin's *Gates of Hell*) in which a specific space such as a church in northern France, or a malleable space in the case of temporary exhibitions, is filled and transformed by a narrative arrangement of sculptures dealing with such subjects as the Last Judgment or the Trojan War. Another key Caro theme not touched by his roof show, with the exception perhaps of *Odalisque* with its associations of Ingres, is his sculptural reworkings of old master paintings; he has taken on Van Gogh, Manet, and Rembrandt, for instance.

Appropriately for the Met roof, a place of imbibing and taking air, Caro's is an art of distillation that sends viewers back to the past—refreshed.

But in a way, the Met show *does* acknowledge his fascination with art history by virtue of its placement, for as surely as his sculptures stand *against* the sky, skyline, and Central Park trees, they also sit *on top of* an encyclopedic collection of world art. Appropriately for the Met roof, a place of imbibing and taking air, Caro's is an art of distillation that sends viewers back to the past—refreshed.

David Cohen is publisher and editor of the online magazine artcritical.com *and the author of books on Henry Moore and Alex Katz's collages.*

Philip Morton: Creativity in Connection

BY TACEY A. ROSOLOWSKI

The Survivor, 1956
bronze
height 30"
COLLECTION ART DEPARTMENT, IOWA
STATE TEACHERS COLLEGE, CEDAR FALLS

Philip Morton working
on *The Loaders*, ca. 1955
bronze
height 21"

Brooches, ca. 1950s
sterling silver

This article has been funded by Helen W. Drutt English in support of research that will expand historical documentation in our field, and in appreciation for the recognition bestowed upon her in receiving the 2000 Honorary Member Award from the Society of North American Goldsmiths.

SEPTEMBER 16, 2011, marked the one hundredth anniversary of the birth of the late metalsmith and jeweler Philip Morton. Only a few in the metals community may recognize the name, but along with such figures as Hans Christianson and Olaf Skoogfors, Morton is "one of the old warriors," as Robert Ebendorf says,[1] one of the generation that reinvigorated the tradition of American metalsmithing after its collapse during the Depression and the Second World War. At the time, metalsmiths were often idealized as rugged individualists, but in fact, the growth of the field depended on the creation of community. Morton organized the first meetings of what would become the Society of North American Goldsmiths. He also published *Contemporary Jewelry* in 1970, the first book to focus on contemporary American jewelers.

In 1999 SNAG honored Morton with a Lifetime Achievement Award. Fellow metalsmith Brent Kington first met Morton during the organizational meetings of SNAG and describes him as "a collector of information, a facilitator, and an educator." Some call him a Renaissance man, since Morton mastered accounting, surveying, and engineering, and also designed and built houses, sculpted, and created holloware, flatware, and jewelry. For others, "unique" captures Morton's temperament, a marriage of wide-ranging intellect, creativity, sensitivity to others, and a keen desire to serve. Philip Morton took up jewelrymaking when he was in his thirties. His odyssey into the field—and beyond—is a story of a man with an "omnivorous creativity," to use the words of his friend, poet Richard Messer. It is the story of an artist coming to understand himself and channeling his many gifts to serve metalsmithing during a distinct period in its history.

* * *

Philip Goodrich Morton was born on September 16, 1911, in Rawlins, Wyoming, and raised in Ogden, Utah. He would always identify himself as a Westerner and displayed the independence that had spurred his maternal grandparents to emigrate from Denmark to find railroad work. After graduating from high school, he took his first job with the railroad in Laramie, Wyoming, rousing men (sometimes from brothels) for the railroad crew change in the middle of the night.[2] He also dreamed of being an opera singer, with his fine tenor voice. Always pragmatic, he abandoned that goal, but paid for his own voice and piano lessons. Philip's daughter, Penelope Morton Williams, explains, "My father had a strong feminine side, which he expressed in his love of art…. He was more like a modern man, in that way. At the time, he didn't understand it. He was out on survey

crews all summer when he was in college. They were rough men. He was the one at the bar at the piano playing Mozart and Bach—and they loved it."

Penelope recalls many discussions of the artist "living on the fringe of society" when she was growing up. Morton pondered his creative impulses and their place in social life. An anecdote he shared in a 1992 interview reveals his approach to the question. "My greatest experience as a child was going out to my uncle's ranch. He gave me a horse to ride. And horses represented a transcendent level of experience involving another creature."[3] For Morton, connection with others expanded an individual's range of powers and enabled him or her to transcend limitations. Morton himself came alive in the immediacy of close personal relationships. Perhaps this made the marginal position of the artist all the more painful and difficult to reconcile. But in the 1930s, his creative life had yet to coalesce.

In 1935, Philip was attending the University of Utah in Salt Lake City when he met Beatrice Kerr at a dance at the Unitarian church. "She was an early feminist," Penelope says of her mother. Like Morton, she was also very spiritual and a liberal humanist. The kindred spirits married a year later. At the time, Morton was completing a degree in sociology (with a psychology minor, conferred in 1940), and directing his gifts toward human relationships. He decided to study for Unitarian ministry, and in 1943 he and Beatrice moved with their children David and Rebecca to Berkeley, California, so Morton could attend the Starr King Seminary. There he faced a major turning point, as he realized that ministry was not the right path. The US had entered World War II, so he went to work in the Oakland shipyards. He needed another creative outlet.

Fortunately, a few years before in Utah, Beatrice had enrolled in a jewelrymaking class and invited Morton to come.[4] "I made a brooch," he recalled. "That was the first experience I had with jewelry or even the idea of jewelry." The idea had lingered. In Berkeley, Morton set up a studio and spent all of his free time making jewelry. He devoured books on Bauhaus and Modernist design and mastered their vocabulary. He simplified lines and studied the directional forces created when forms intersected in space. A theory evolved: "My idea of design began with the presence of the human being, and the emotions and feelings and the patterns of behavior," he said. Morton would always be equally committed to fine craftsmanship *and* to an object's meaning, enlivened by human emotion. "Symbolism," he explained "is … an essential part of human experience and ought to play a role in anything."

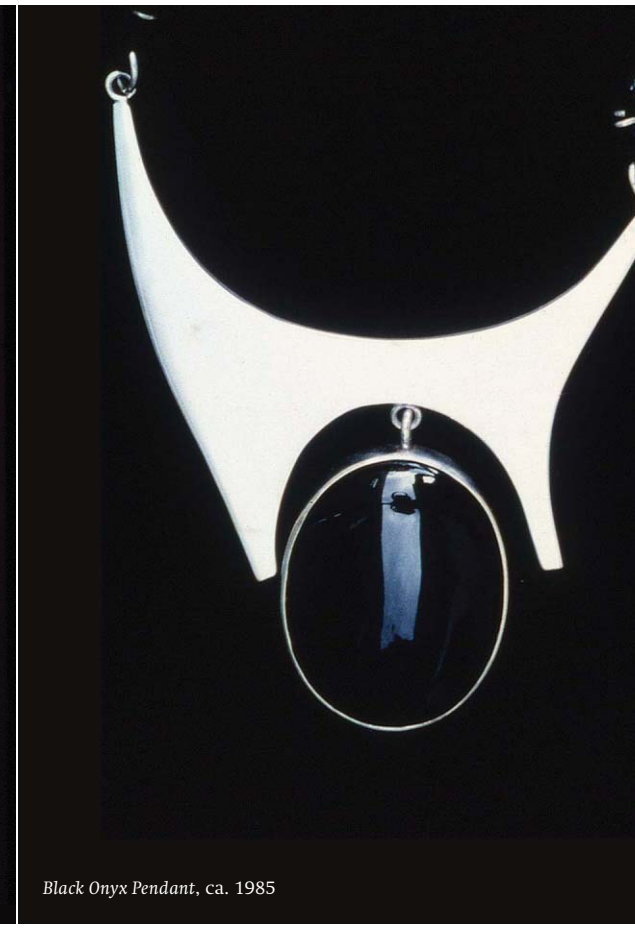
When the war ended in 1945 and the shipyards closed, Morton told his wife, "I don't know what the hell to do now, but I think I'll make jewelry." A San Francisco gift shop took thirty-two of his pieces. He also went to work with silversmith Lars Monsen, raising bowls and making salad servers that he sold to Gump's, Neiman Marcus, and Marshall Field. "I had a lot of orders," Morton said. "But it was still difficult to get large quantities of silver." (WWII restrictions had limited the use of precious metals to the war effort.[5]) Smaller jewelry pieces in gold and small amounts of silver were a pragmatic alternative. Eventually Morton showed his work to Margaret De Patta, who had come to San Francisco with her husband Gene Bielawski to start a Bauhaus-style design program at The Labor School. "She said I didn't need to apprentice," Morton recalls. "Just go ahead and work." Bielawski soon invited him to teach design.

For Morton, connection with others expanded an individual's range of powers and enabled him or her to transcend limitations.

In a few years of solitary study, Philip Morton had turned himself into a creative professional. Through historical accident, he came to metalwork as a new current of energy reversed the damage wreaked on American crafts during the '30s and '40s. During the Depression, people had tightened their belts and sought out cheap, mass-produced goods. When war broke out, programs closed as faculty joined the service. Craft historian W. Scott Braznell notes, "No crafts were more seriously affected by the breakdown of the American craft traditions than studio silversmithing and jewelrymaking."[6] Nevertheless, revitalization stirred in other arenas. MoMA

Onyx Pendant, ca 1978

Pendant, ca 1960s



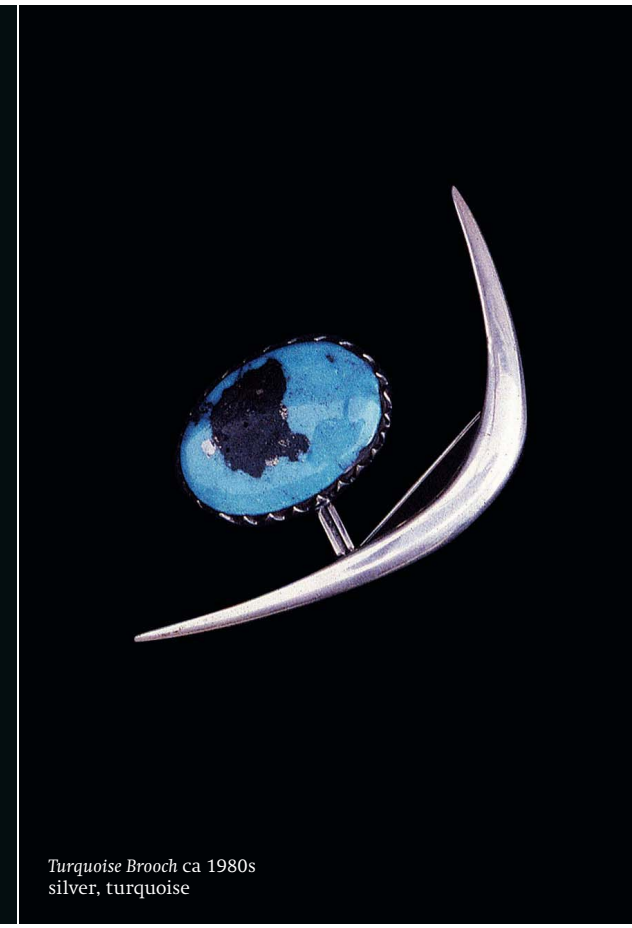
Black Onyx Pendant, ca. 1985

operated the War Veterans Art Center from 1944 to 1948, teaching jewelrymaking as physical and mental therapy.[7] The Center inspired similar programs nationwide, as many veterans looked to art to give meaning to their lives. In September 1946, MoMA presented "Modern Handmade Jewelry," the first exhibition to showcase recent innovations in contemporary craft jewelry.[8] (The exhibition also lifted jewelry above mere therapy). Featuring work by Henry Bertoia, Alexander Calder, and Margaret De Patta,[9] the exhibition demonstrated that "it is the individual craftsman or artist, less restricted by commercial standards, who makes new contributions to the art."[10] This sentiment was firmly rooted in a widespread movement to restore value to the crafts, as evidenced in the creation of The American Craftsmen's Educational Council in 1943 (to become the American Craft Council). The Museum of Contemporary Craft was also founded (later renamed the American Craft Museum, and then the Museum of Arts and Design). Art and applied art programs again started up again in colleges and universities.

Among them was the School for American Craftsmen at Alfred University in Alfred, New York.[11] The SAC's mission was unique, since it taught only the crafts, with the goal of training practitioners to earn a living from their work.[12] In 1947 Morton accepted an invitation to teach at the SAC, where he set up a metalworking program with a Bauhaus-based approach to materials, tools, and form.[13] Ronald Pearson, a student at the time, described Morton as a "fabulous teacher" who emphasized contemporary design principles, aesthetics, and meaning.[14] (Morton would steer Pearson to focus on jewelry.) Unfortunately, Morton's broad approach put him at odds with the SAC's narrower focus on production methods.[15] He left after a year to join the Art Department at the University of Minnesota. (Pearson also left, in protest over Morton's departure.) At Minnesota, Morton taught three-dimensional design, jewelry, and sculpture. He established the country's first bronze foundry in 1951, where he began casting sculptures. Morton also continued with commission and production work and participated in exhibitions, particularly at the Walker Art Center in St. Paul, Minnesota. But in 1961 he resigned his professorship and held only two more short-term teaching positions, one in Canada, where he and Beatrice had moved, in part to protest the Vietnam War.[16]

Morton was frustrated by institutional inertia and rigidity, even though academic institutions offered the main arena in which to serve by teaching. Morton's pragmatism also made him question the professional and teaching foci of

Pendant, ca 1980
silver



Turquoise Brooch ca 1980s
silver, turquoise

the ivory tower and "academic craftsmen" (his words) who sustained no links to a working shop. Fortunately, Morton had a "two-stroke engine," as Robert Ebendorf describes it, equally gifted with words as with objects. He made the push to finish his book, *Contemporary Jewelry*, which he had begun while teaching at the University of Minnesota.

In a note to the first edition, Morton writes, "My purpose in writing *Contemporary Jewelry* has been to bring together in one comprehensive source….the ideas, history, esthetic principles, design concepts, standards of craftsmanship, and technical information relating to an art that has found brilliant expression in the 20th century."[17] No other book of this kind existed, certainly not one showcasing living American jewelers. Morton had written to Chuck Evans, Ronald Pearson, Olaf Skoogfors, and others, requesting their aid for the technical chapters. He traveled the country to meet with contributors. (Stanley Lechtzin recalls the four-hour meeting in his living room in Philadelphia, where he and Morton discussed the section on electroforming.) *Contemporary Jewelry* had an enormous impact. Morton's prose is fluid, often inspired. Each chapter juxtaposes historical and contemporary examples to illuminate the rich tradition of metalsmithing with the light of innovators working in the present. Suddenly teachers and artists had a resource for techniques, design information, and inspiration. *Contemporary Jewelry* would remain a teaching text and personal "bible" for many (even after Oppi Untracht published his international survey, *Jewelry Concepts and Technology*, in 1982).

Morton's book was a "game changer," in artist Fred Fenster's words. It also inspired another contribution, since Morton's travels had dramatized how isolated metalsmiths were, in both practical and psychological terms. It's hard to imagine today, but only metalsmiths near New York City had access to the wealth of information at the American Craft Council. The graduate programs just starting up had yet to evolve into hubs for linking people and disseminating new ideas. The ACC and World Craft Council offered craft-focused efforts, but they didn't address issues specific to metals. Morton was well aware that glass and ceramics had already created their own organizations. He invited a group of metalsmiths to meet and discuss how an organization might serve the field.

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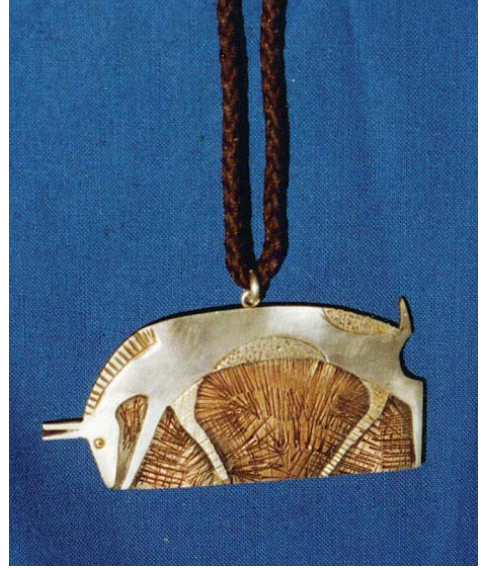
The first meeting took

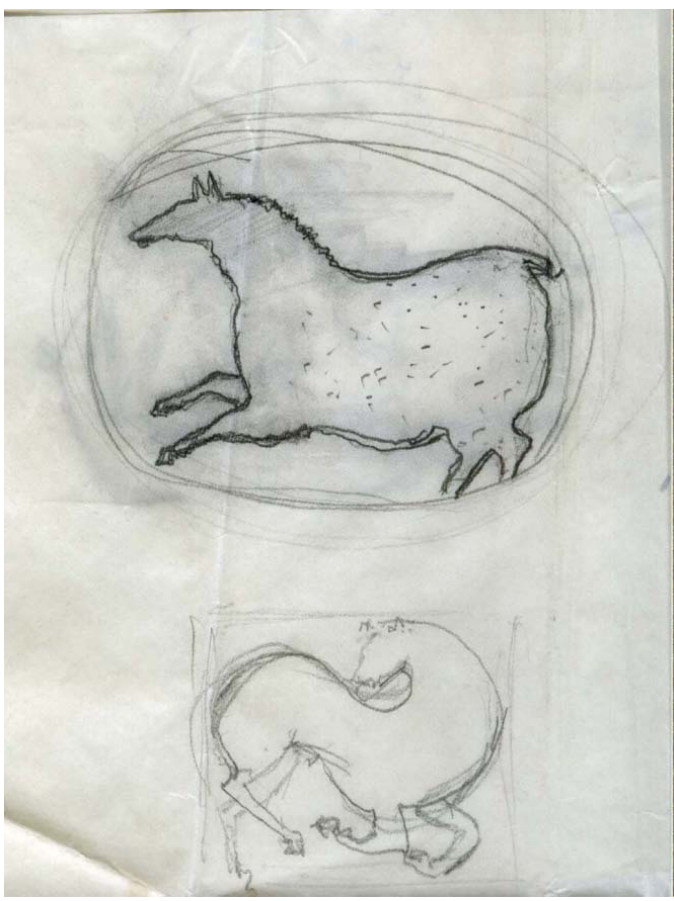


Animal Form Pendant, 1994

place in 1968 at a Chicago hotel. Ebendorf recalls taking a walk in the November chill with Kurt Matzdorf, who wore his customary bow tie and carried a walking stick. Later that morning, Morton chaired the meeting, which included other key figures: Phillip Fike, Hero Keilman, Brent Kington, Stanley Lechtzin, Ronald Pearson, and Olaf Skoogfors. In an electric atmosphere, the nine men agreed that "the professional craftsmen in North America, especially in the area of precious metals, are a unique group."[18] They also decided to invite more people into the conversation. Morton again served as chair in Boston on January 25, 1969, welcoming new additions Arline Fisch, Fred Fenster, Michael Jerry, Orland Larson, Miyé Matsukata, John Prip, Heikki Seppä, Harold Stacy, and Malcolm Lein, Director of the St. Paul Art Center in Minnesota.[19]

Morton, Kington, and Lein had been talking about holding a "jewelers' conference," featuring a juried exhibition of work, educational lectures, and slide shows. (The outlines of today's familiar SNAG conference were taking shape.) The group continued to ponder whether metalsmiths should be unified into a "guild," a "society," or an "organization." They agreed that the new institution should spur members toward high ideals of craftsmanship and quality education. Kington recalls "turbulent" discussions at the next meeting, held in October 1969 in Washington, D.C., when the gritty work of hammering out by-laws and the conditions for membership began. One camp wanted open, inclusive membership, while another advocated for a European system, where applicants submitted work for admission into student, apprentice, journeyman, or master status, each with different rights and benefits. It was also clear that studio craftsmen saw the organization's mission differently than those in academia. Though the group almost divided over these issues, plans emerged for the first Jewelers' Conference held by the Society of North American Goldsmiths, to be held in St. Paul in March 1970. Fenster recalls the immediate result: "I was an industrial arts teacher at a city college. I couldn't get information about things I wanted to know about. All of a sudden there were yearly meetings with people talking about what they were doing and slide shows. There was the magazine [*Gold Dust*]. There was a pool of information. I knew people's names; information was shared and published."

Horse sketches. 1994



It's ironic, but not surprising, that some individuals who attended the first SNAG meetings have no memory of Morton even being there, while they vividly recall other participants. Ebendorf says, "I think he just had this way of setting up the players and stepping away quietly." Morton didn't attend the third meeting or the conference, even though he was acting president of the young organization.[20] Morton's gift was to envision the need for community

and jumpstart the process. He saw this effort simply as doing what was necessary to get people together so they might transcend their individual limitations. Years later, after his daughter Penelope accepted the SNAG Lifetime Achievement award on his behalf, Morton said to Richard Messer, "Yeah, I don't know what that's about. I founded the thing, but it grew on its own."

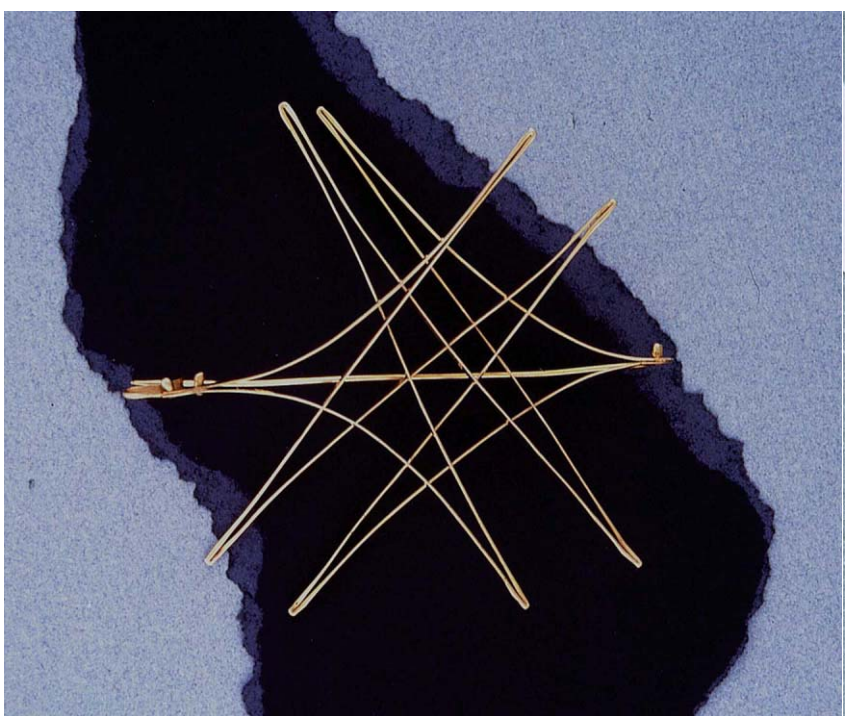
Morton backed away from SNAG in 1976 to found a smaller-scale community. Beatrice had taken a job in the English department at Bowling Green University in Ohio. Once settled in Bowling Green, Morton started the Working Hand Craft Center (WHCC), an independent metalsmithing program where eight apprentices paid tuition to train for three years, eight hours a day. Morton's aim was reminiscent of that of the SAC: apprentices learned to run every aspect of their own business, from bookkeeping to creative development. They spent mornings studying technical processes and design concepts, and worked on assignments and readings that ranged from Moholy-Nagy to *The Feminine Mystique*. Weekly slide shows immersed them in the history of jewelry and presented innovations in other jewelry programs and in the other crafts and arts. Apprentices devoted the afternoon to paid piecework on Morton's production lines of holloware, flatware, and jewelry. A skilled apprentice could eventually make enough to defray tuition costs and even take home a profit. Students also presented their own designs for production and, if accepted, they were paid a royalty for sales at the onsite retail store or when Morton's agents in Chicago took their work to shops.

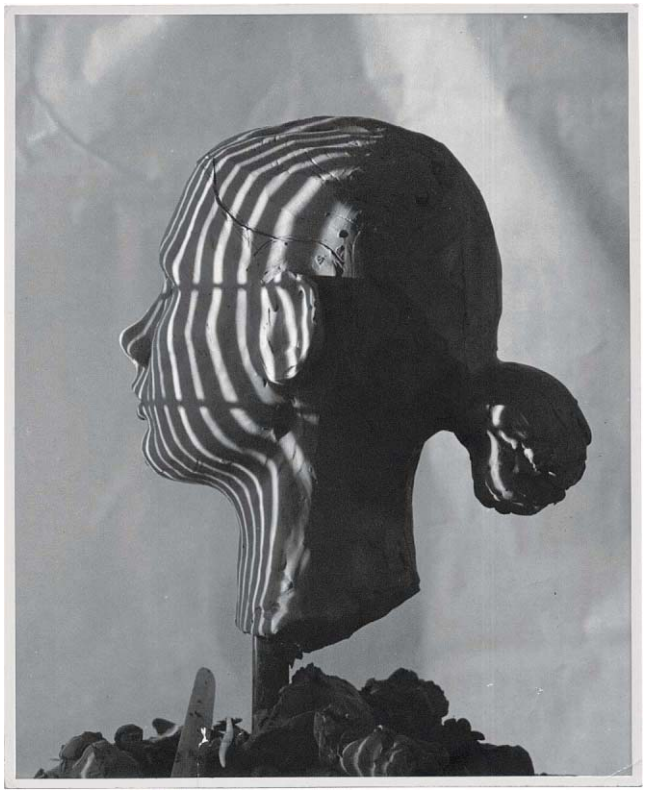
The Craft Center was a practical success. Pittsburgh goldsmith Ronald McNeish visited the impressive organization and used it as a reference for his own shop. Chuck Evans suggests that Morton also achieved something more, building a kind of "utopian setting." The WHCC was designed to encourage the traditionally close personal relationship between master and apprentices, adding a dose of '70s freedom so each might create, make, teach, serve, and find intellectual stimulation. Gone were the scenes of playing piano for people who didn't understand him. Morton had built a productive community based on shared passion and freely flowing creativity, so it's difficult to imagine the impact when he had to close the WHCC in 1975. (He anticipated the crushing expense of conforming to new OSHA regulations; his arthritis also limited his work).

It's ironic, but not surprising, that some individuals who attended the first SNAG meetings have no memory of Morton even being there, while they vividly recall other participants.

Flexible Brooch, ca. mid-1950s
14k gold

Sculptural Pendant with Counterweight, ca, 1974
silver





Head of Penny Morton, ca. 1959

The apprentices went off to graduate programs or opened their own stores. As for Morton, Richard Messer says: "[I]t pushed him farther inwards. He never mentioned the WHCC…. He moved onward." Morton would continue to make and market jewelry on a small scale into his later life, but at this turning point, he sought community along a different creative path.

In the early '50s, Morton had begun to read the works of Carl Jung and analyze his dreams.[21] He continued until, in the '70s, he decided to become a Jungian analyst. Jungian thought had already influenced his work. He made jewelry with archetypal figures. He used Jungian terms to analyze art. (Apprentice Katie Cleaver recalls a period when Morton drove them crazy playing a Bob Dylan song over and over to interpret the lyrics.) Morton was also driving the 250 miles to Chicago for the required analysis sessions with Dr. Thomas Kapacinskas. He would earn his M.A. in Rehabilitative Counseling at Bowling Green University in 1976 and undertake postgraduate training at Chicago's Inter-Regional Society of Jungian Analysts from 1977 to 1979. Morton left that program, again because of conflict with rigid institutional temperaments. In 1980, however, with his M.A. in hand, he and Beatrice moved back to Montana, where they had built a beautiful modernist home together. Morton opened a clinical therapy practice and offered workshops on dream analysis.

Thomas Kapacinskas notes that, as a metalsmith, Morton was naturally attracted to Jung's use of alchemy to describe deep mental processes. His service impulse was also satisfied: In therapy healing occurs in a close personal relationship, through creative management of interpersonal dynamics and interpretation of information revealed. Jungian thought also appealed to Morton's artistic soul. In particular, the archetype of Hephaestus, the Greek craftsman god, spoke to him. Myths tell that Hephaestus was rejected by his parents and, "as a result," Morton explained, "Hephaestus becomes a deeply introverted god, living in seclusion to a great extent, staying in his own workshop where he creates many beautiful things. He is also a deeply intuitive god."[22] Kapacinskas confirms, "Morton saw himself as a child of Hephaestus." Morton also argued, "A great number of metalsmiths are similar," with their aversion to rigid systems and sense alienation from the establishment world.[23]

Morton knew first hand that alienation is part of modernism's artistic package. Any innovator moves beyond accepted social structures into new territory, so of course mainstream culture can cast a suspicious eye on the gifts of creativity, intuition, and expressiveness. Morton was intrigued, however, that traditional cultures provide the roles of shaman or oracle for those possessing such gifts. Hephaestus did not merely make *things*, Morton stressed, but established hubs of *cultural activity*, workshops where metal's magic transformation would be accompanied by elaborate religious rites involving dance and song. Hephaestus was a "culture-builder-metalsmith…. And it is important for contemporary metalworkers to realize that they are incarnating that same archetypal image."[24]

Like all serious artists, Morton had the courage to address life's big questions: What is my purpose in being here? How can I serve that purpose, not just for myself, but for those around me? His answers let him put his own spin on the cultural symbol of Hephaestus—an image of a craftsperson whose life goes beyond the making of objects and takes shape in a long process of complex, productive engagement with the surrounding world. Until his death in 2001, Morton exercised his creativity inside the studio and beyond its walls. His flexibility in applying his creative impulses to many fields is an inspiration for artists today, when adaptability is key to survival. Morton also demonstrated that surviving can mean more than self-interested action.

Morton was naturally attracted to Jung's use of alchemy to describe deep mental processes.

"Know thyself," counseled the Oracle of Delphi in ancient Greece. All artists benefit from looking inward to understand the talents that make them creative instruments in the world.

Few artists would deny that they know that they survive —and flourish—because of connections to a community. Philip Morton knew he could be a maker of connections between people and he lived up to his own promise. Today's metalsmiths still benefit from his legacy.

Tacey A. Rosolowski is a freelance writer and independent scholar living in Houston, Texas.

Information for this article was gathered primarily through telephone interviews. The author would like to thank the following for their participation: Katie Cleaver, Helen Drutt English, Robert Ebendorf, Fred Fenster, Arline Fisch, Carolyn Hecker, Thomas Kapacinskas, Ronald McNeish, Richard Messer, and Pauline Warg. Particular thanks go to Chuck Evans and Stanley Lechtzin, as well as to Philip Morton's daughters, Rebecca Morton Jensen and Penelope Morton Williams, and his son-in-law Jay Williams. These individuals kindly provided images and archival material, as well as interview time.

1 Unless otherwise noted, all quotations are taken from telephone interviews conducted during May–July 2011.

2 Quoted from a brief biography of Philip Morton, Temple University website: http://www.temple.edu/crafts/public_html/mjcc/local/history/biographies/b127.html. Date of access: 19 October 2011.

3 Unless otherwise noted, all quotations from Philip Morton come from an informal oral history interview conducted by Jay Williams on December 15, 1992.

4 Beatrice took this class, taught by a WPA artist, in 1939.

5 W. Scott Braznell, "The Early Career of Ronald Hayes Pearson and the Post-World War II Revival of American Silversmithing and Jewelrymaking." *Winterthur Portfolio,* Vol.34, No. 4 (Winter 1999), 185–213, p. 189.

6 Ibid, 189.

7 Mrs. John D. Rockefeller spearheaded this initiative, Ibid, 188.

8 Ibid, 193.

9 MoMA press release: http://www.moma.org/docs/press_archives/1064/releases/MOMA_1946-1947_0047_1946-09-16_46916-45.pdf?2010. Access to site: 21 September 2011.

10 Ibid.

11 The SAC originated at Dartmouth College. In 1946 it moved to Alfred, then to RIT in the 1950s.

12 Deborah Norton, "A History of the School for American Craftsmen," *Metalsmith* (Winter 1985), p. 15.

13 Jay Williams interview.

14 Deborah Norton, "A History of the School for American Craftsmen," *Metalsmith* (Winter 1985), p. 16.

15 This is the view of John Prip, Philip Morton's replacement. Ibid, p. 16.

16 Morton taught in the Art Department at the University of Utah from 1965–68 while Beatrice worked on her doctorate in education. He assumed a two-year position as Master Goldsmith at Sheridan College, Toronto, Canada, while Beatrice looked for a job. Richard Messer notes that they moved to Canada, in part to protest the Vietnam War.

17 Philip Morton, *Contemporary Jewelry* (New York: Holt, Rinehart, and Winston, Inc., 1970), p. v.

18 Minutes of Meeting, November 1968, submitted 30 December by H.W. Kielman. Held in SNAG Archives.

19 Minutes of Meeting, 1 February 1969, submitted 11 April 1969, HW. Kielman. Held in SNAG Archives.

20 Morton didn't attend the third meeting or the conference, despite his Acting President status. Brent Kington would be voted the first President in 1970.

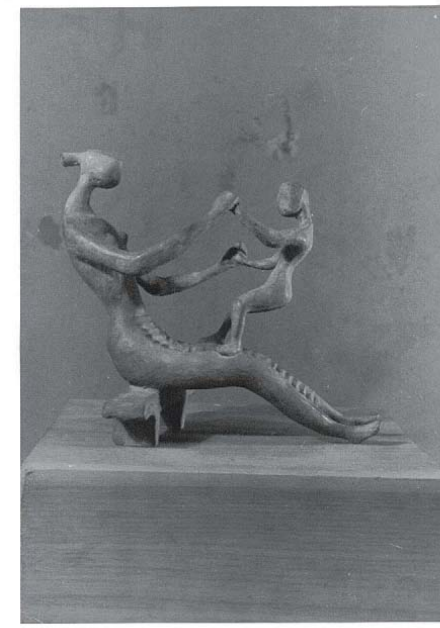
21 Philip Morton, "Brief History of Philip Morton." Disk-P-1; File B:Philvita.001. The Sarah Bodine SNAG History Project. Housed in the Tyler School of Art, Metals/Jewelry/CAD-CAM Department.

22 Philip Morton, "Hephaestus: God of Fire and Metalsmithing," *Metalsmith* (Winter 1983): 8-9, 9. My thanks to Chuck Evans for making me aware of this article.

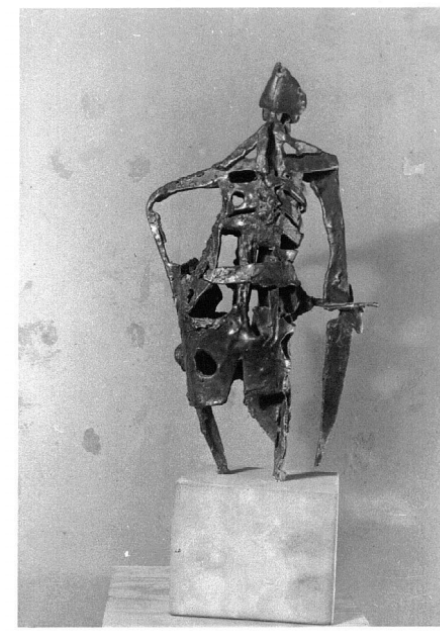
23 Ibid, p. 9.

24 Ibid. p. 9.

Mother and Child,
bronze
height 6 ½"



War Lord, 1957
bronze
height 16"



Reviews

Domestic Bliss (Male), 2011
steel rod, corrugated iron, paint
51 ¼ x 67 x 41 ⅜"

Hannah Kidd: In a Man's World

Milford Gallery, Dunedin, New Zealand
September 17–October 12, 2011

by D Wood

Hannah Kidd's most recent solo exhibition must be put in context of two factors that are inextricably linked to the work. Kidd was born in New Zealand, and after earning a BFA in sculpture in Dunedin, the nation's most southernmost city, she and her partner established themselves in Methven, in the midst of the Canterbury Plains. Kidd described small towns as tricky places "where you have to prove yourself safe not to infect the local population." Later, the couple moved west to Franz Josef, site of the renowned Franz Josef Glacier, where the population swells during tourist season but is comprised, for the rest of the year, of rugged independent outdoorsmen and women. New Zealand, as a nation, identifies with this stereotype, providing Kidd with subject matter aplenty.

Secondly, the country was literally built with corrugated iron, which has been used as a cheap, transportable building material since the nineteenth century. The countryside is dotted with red and green woolsheds, cow barns, trampers' huts, cottages, outhouses, and water tanks, and many New Zealanders have nostalgic memories of hearing rain on corrugated iron roofs and seeing breath in dry-but-freezing shelters. The ubiquity and iconicism of the material has prompted artists to exploit it—Jeff Thomson is the most well known—but until Hannah Kidd, much of this work could be categorized as Kiwiana. Kidd's use of the vernacular product to address social and environmental subjects is unique.

In her previous exhibitions, Kidd incorporated her wry sense of humor in fashioning people and animals. Keen observation and an outsider's viewpoint enabled her capture of body language, gestures, and the idiosyncrasies of citizenry and beasts. Her dogs, goats, deer, rabbits, and the folks-next-door engage audiences of all ages; a recent publication highlights Kidd's process and inspiration as a school resource. In her 2009 Dunedin exhibit, one tableau, based on a fantasy trip to Antarctica, included a self-portrait of Kidd in subzero garb patting a full-sized polar bear. The destination was not fantastic, since flights to Antarctica originate in Christchurch, but the chance of seeing a polar bear there is nil.

In a Man's World is different. Kidd was inspired to create the life-size lions, turkey, ostrich, birds-of-paradise, and monkeys by the masculine world in which she lives, as well as the patriarchal superiority that dominates natural history documentaries. But these wild animals, realistically rendered, have a darker and more potent message. They are solemn, isolated creatures, in jeopardy from encroachment on their habitat. Ironically (pun intended) Kidd captures them in an almost indestructible manmade material, a metaphor for humanity's control over nature. Kidd's subtle message is conveyed through the verisimilitude of the lion licking its paw, the turkey's mating display, and the mandrill's friendly—expressed by bared teeth—gaze. The postures are not anthropomorphized: Kidd works from a selection of zoological photographs. We are forced to question our relationship with these beautiful specimens: Will there come a time when they are only seen in museums?

Kidd's construction methodology begins with a selection from her stockpile of discarded corrugated iron. To flatten the ribs, she formerly drove over the sheets with a truck but, since 2009, access to a farmer's roller has been a godsend. The next stage is the creation of a steel armature. During Kidd's residence in Methven, she was employed for six months welding farm equipment. Although the experience prompted raised eyebrows, she acquired a valuable skill set that enabled this body of work. The skeletons of the sculptures then come to life when clad in thin weathered steel. Kidd retains the metal's original color, whenever possible, and cuts small pieces that are mig-welded in place. The painstaking jigsaw-like process with basic tools places Kidd within the tradition of the mythic DIY New Zealander. At the same time she holds up a mirror to her country and the world it is complicit in making.

D Wood is a Ph.D. candidate at the University of Otago, New Zealand, and has written extensively about fine craft.

Mandrill Monkey, 2011
steel rod, corrugated iron, paint
39 ½ x 25 ¼ x 20 ¾"

Robert Baines: A Treasury of Evidence

Philadelphia Art Alliance, Philadelphia
May 20–August 21, 2011

by Susan Myers

This exhibition of more than fifty original works of art continues the partnership and collaboration between Helen Drutt: Philadelphia and the Alliance, intended to bring international jewelry and metal artists to the city's newest contemporary craft venue. Baines, an accomplished goldsmith and archaeometallurgy researcher in Australia, was named in 2010 as a Living Treasure by Craft Australia, and holds positions at Melbourne's RMIT University in the School of Art, and the gold and silversmithing department. He has also held several conservation fellowships at the Metropolitan Museum of Art. This is only his second exhibition in the States.

Not surprisingly, the most satisfying artworks in the exhibit highlight Baines's conservation scholarship in ancient and historic gold work. Reproducing ancient gold fabrication techniques in wire, the artist has created rings, bracelets, brooches, and necklaces that embrace contemporary aesthetics but are built upon historic knowledge. This body of jewelry, created between 2008 and 2011, illustrates remarkably exacting and repetitious wirework that reads as both crochet-like and cage-like. The work utilizes a host of bisecting, intersecting, and segmented shapes, spheres, cylinders, cones, and disk forms, all powdercoated with bright paints (reds, greens, and yellows) that push the work into a contemporary context. Much of the jewelry is oversized, but its textile-like appearance makes it seem totally wearable.

In 2001, with Helen Drutt's encouragement, Baines created his "Philadelphia Centerpiece" series. The series includes a thirty-one-inch-tall *Candlestand*, as well as a large *Tray* and *Vase*. Like his most recent jewelry, the series was created using the archaic filigree wire fabrication techniques culled from his archaeometallurgy studies. The strength in Baines's "Philadelphia Centerpiece" series is the grand architectural scale of the wirework, with its bold, bright-red surface. Looking at the *Candlestand,* it was hard not to envision an erector set construction effort à la Chris Burden: beams of wirework intersect a central tower, with gold candle holding cones resting on cantilevered support beams that jut out in different directions. *Tray* also incorporated a "collected" Coca Cola crate as the tray body and plastic toy dragons as feet. The collected objects were not visually or conceptually integrated into the artwork; perhaps, as with many of the artist's works from his "The Schatzkammer: a Treasury of Evidence" series, there was a narrative that eluded me.

For the "Schatzkammer" series, Baines created elaborate stories and commentary to accompany the varied works in the set, many of which were on view. The artist's narratives are blended and intermingled with his academic and scientific research and serve as a conceptual underpinning to the objects he has created. Fact or fiction? Fake or real? The viewer is left to discern the authentic in Baines's fictitious jewelry.

Meaner than Yellow (neckpiece), 2008
silver, powdercoat, paint
11 x 6 ¾ x 2 ⅜"
PHOTO: JEREMY DILLON

Philadelphia Centerpiece (Candlestand), 2001-2
silver, silver-gilt, powdercoat
31 x 28 x 21"
PHOTO: GARRY SOMMERFIELD

While I can appreciate the concept, the majority of the artworks in this series came off as too straightforward and direct in their translation of subject matter, and conversely, too superfluous and elusive in their constructed narrative to hold my attention and interest. Artworks run the gamut from *Edwin 'Buzz' Aldrin and the Family Jewels* to *World's Worst Dog Owner, Paris Hilton* and *The Story of Medieval Love*. Even though I had the benefit of attending the artist's lecture in support of the exhibition, I was still left wondering about the significance of these artistic interpretations, even if they were at times ironic and playful. In "The Schatzkammer," Baines fully embraces the exploration and exploitation of history and historic events as fodder and content for art; however, the work lacks the subtle complexity and aesthetic presence of the newer wire jewelry on view.

The artist has said that he sees jewelry as a cultural, archeological, and technical document. And, like many contemporary artists working today, he approaches art making as a science, using research methods and methodology to document, explore, and re-evaluate the past in an effort to reveal hidden histories or untold stories. Baines's most realized efforts in this regard are those artworks that take a nuanced approach to the historic, rather than literal, translations that rely on complex narratives.

Susan Myers is a visual artist and metalsmith who works as a project manager for a public art organization in Philadelphia.

Prestige, Wealth, and Strength: The Power of African Metal

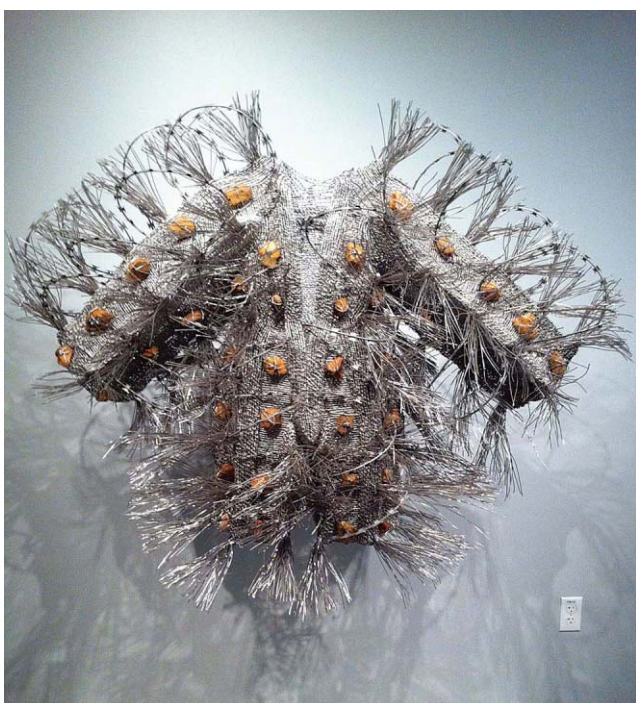
University Art Museum,
Colorado State University
June 28–December 16, 2011

by Haley Bates

The visually compelling, sometimes otherworldly objects of *Prestige, Wealth, and Strength: The Power of African Metal* reveal to a Western audience the presence of something outside our ken: cryptic patterns of ornament that we recognize but can't read, stirring figures pierced with nails and wrapped with wire, and jarring examples of sorcery, weaponry, and body modification. Seeing these objects woefully out of context only reiterates the cultural forces that have made them so seductively inaccessible to Western viewers. As viewers, not participants, we are therefore unable to fully grasp the intricate subtlety and spiritual significance that many of these objects originally held. Excellent didactic panels describing the objects on display help, but only to a point. Still, this unresolvable distance serves to promote a sense of wonder and of magic, a belief that there is truly more to this world than we are prone to acknowledging in our daily lives.

Showcasing nearly one hundred pieces (there are thirty-nine pieces of jewelry alone), this survey of sub-Saharan African metalwork presents a range of objects that engage spiritual, social, and political content as an integrated aspect of daily life. The exhibition is divided into five overall categories: currency, weapons, personal adornment, objects of empowerment, and a small range of contemporary work made primarily from recycled materials. Most objects impart a sense of timelessness; their form or function has changed little over hundreds of years. They are archetypical examples of wealth, status, and power that, when considered individually, are in no way typical at all.

WALTER OLTMANN
Caterpillar Suit IV, 2008–09
aluminum wire, razor wire, stones
48 x 56 x 24"



Ehuke, n.d.
Mbole, Democratic Republic of the Congo
copper
9 x 9 x 5"

Of the numerous weapons shown, perhaps the most insidious is a simple finger knife: diminutive, but so deadly that it was banned during British colonial rule. Its counterpoint is a six-foot-high forged iron *liganda,* a ceremonial blade used as bridewealth (the opposite of a dowry: compensation from the groom's family to that of the bride's for the loss of her services and labor). Similarly, a selection of small, almost playful bronze gold weights contrast dramatically with a ten-pound *manilla* and a massive forged copper *ehuke,* an unwieldy piece of currency worn about the ankle.

The most prominent work in the exhibition is also the most visually incongruous. South African artist Walter Oltmann's *Caterpillar Suit IV* (2009) is one of the few contemporary pieces on view, and the only example of a unique, purely sculptural object. It is positioned directly opposite the main entrance to the gallery, and seems to float above the rest of the works in the show, creating an effect of both dominance and protection. While formally distanced from the other works, Oltmann's piece is imbued with a similar sense of power, however ritualized and removed from quotidian concerns it may be. The massive "suit" is handwoven from thick aluminum wire, and embellished with fist-sized stones and aggressive loops of razor wire. Referencing armor worn by early European colonialists and ceremonial garb worn by African kings, *Caterpillar Suit IV* is a politically charged object, and alludes to the history of violent conflict that exists in South Africa.

The commanding presence of Oltmann's suit draws attention to the fact that very little contemporary work is included in this exhibition. Most of the newer works are anonymous, with only a couple of exceptions (a telephone-wire basket by Dorothy Ndlovu, and Masimba Jeff Mwazha's beaded *Soccer Cleat,* commemorating the 2010 FIFA World Cup hosted by South Africa). Resourcefulness is what is truly on display, as evidenced by the range of creative recycling of post-consumer metal. Recycling, however, is clearly a practice that predates the era of printed steel and copper electrical wire. Careful attention to the jewelry and other body adornment reveals that much of the silver-colored material is actually aluminum, originally provided to Kenyan tribes by Christian missionaries in the form of pots and pans. These allegedly useful items were deemed more valuable as ornament than as cookware.

The ability to smelt, to alloy, to cast, to forge: these are all examples of the knowledge, the power, necessary to work in such a seemingly unyielding and impenetrable material. The works in this exhibition, however, do more than merely illustrate a series of arcane processes, techniques, and skills. They present metal as a reification of all these things, revealing to us that metal truly *is* power, and as such, can resonate far beyond our bias of culture and time.

Haley Bates is a metalsmith and an associate professor of art at Colorado State University in Fort Collins, Colorado.

Harry Caldwell IV: Engraved

Core Gallery, Seattle
July 6–31, 2011

by Matthew Kangas

Harry Caldwell IV's solo debut at Core Gallery included a remarkable range of objects, from jewelry to assemblage sculpture and preparatory pencil drawings, full-scale drawings, and drawings for possible prototypes. He has worked as a self-described artisan engraver, jewelry designer, and computer-assisted modeler at Green Lake Jewelry in Seattle since 2005. Instead of going to university, Caldwell received his applied associate of arts and bachelor of science degrees in industrial design in 2010 from Art Institute of Seattle, a commercial art school.

What is "one of a kind" when it comes to work that can be produced serially for commission, but individually ornamented according to the client's request? This is the in-between area Caldwell inhabits. Concentrating on a market not that popular or widespread among university-trained metalsmiths today, engraving, Caldwell said in an interview that he engraves "to satisfy an internal calling to create an intensely focused and meditative manner."

From *Navigator's Accessory Set* (cufflinks), 2010
sterling silver
diameter 1 ½"
PHOTO: ANDREW CALDWELL

Green Man IV, 2010
sterling silver
diameter ¾"
PHOTO: ANDREW CALDWELL

Using an AirGraver, a pneumatic-powered engraving tool, the thirty-two-year-old artist favors rings and pendants, often commissions. The exhibition suggested far more interesting, experimental possibilities, too. For example, *Zelda Buckle* (all works are 2010) was displayed beneath a glass bell jar; part assemblage and part storage element. *Storm Watch* is a timepiece on a nickel chain with a filigree-engraved sliding protective cover. It accompanies *Navigator's Accessory Set*, three sterling silver items including a wave-motif belt buckle, four shirt studs indicating north, south, east, and west (for the captain's table night?), and two cufflinks with engraved compasses.

Green Man I and *II* contrast a silhouetted 14-karat green-gold face in a circular medallion with a 9.25-sterling silver bearded man's face that blends in with the proliferating leaves around it. According to the artist, *Green Man* is a tribute not only to nature, but to the artist's grandfather, who told him to "slow down and appreciate the little masterworks around us."

Large-scale color photographs of individual artworks, not all on view, were mounted on the walls giving the entire show a slightly more educational or commercial air. They distracted from the mostly tiny objects nearby, each with its own intense engraved carving and considerable intimate presence.

The eight graphite and colored-pencil drawings transcended the sample-sketch or commission-proposal status and enhanced the overall ambience. Caldwell goes a long way to answering questions such as "How should custom jewelers exhibit their work?" and "What is the best way to show such work in an art gallery setting?" Core Gallery is a nonprofit cooperative art gallery, not a craft shop, nor a fine jewelry outlet. Ample installation space, white walls, clean pedestals, superior professional-grade lighting, and helpful, but not too wordy, labels help answer such questions.

The drawings mixed images of already completed artworks and prospective works such as *Tree of the River* and *Knot a Leaf*. Celtic intertwining of cords and ropes is an influence of art history the artist admits to borrowing.

Pocket Knife I and *II* unite stainless-steel floral motifs on the handle of the former with a beveled blade. In the latter, the curves and angles of a serrated blade are softly echoed in the grip of the handle that has a tiny floral-engraved border. Just as engraved glass is only now undergoing a revival in the US, so it may be that engraving may be making a similar comeback in the skillful and imaginative hands of Harry Caldwell IV.

Seattle-based Matthew Kangas's most recent book is Return to the Viewer: Selected Art Reviews *(Midmarch Arts Press).*

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BY DANA SINGER

Pool at the Westin Kierland Resort & Spa in Scottsdale, site of 2012 SNAG conference.

2011 SOFA Chicago Salon Series last November, annual "Emerging Artists" talk featured Catherine Allen, Laura Prieto-Velasco, and Deborah Rudolph

Rio Grande is Sponsor of SNAG 2012 in Arizona

For the seventh consecutive year, Rio Grande, the online source for innovative jewelry making products and technical know-how, will be the corporate sponsor of SNAG's annual conference. "The Heat is On" will be held May 23 through 26 at the gorgeous Westin Kierland Resort & Spa in Scottsdale. Hosted by the Arizona Designer Craftsmen and co-chaired by metalsmiths Becky McDonah, Tedd McDonah, and Lynette Andreasen, this year's event features speakers ranging from the keynote speaker gallerist Garth Clark, to Steve Midgett on patterned metals, to Megan Auman talking about "Creating a Culture of Profit." Our Spotlight on Emerging Artists this year showcases Allyson Bone, Andrew Hayes, Caitie Sellers, Loring Taoka, and Amy Tavern. Reserve your spot at www.snagmetalsmith.org.

SNAG Sponsors Three Lectures at SOFA Chicago

SNAG sponsored three lectures as part of the 2011 SOFA Chicago Salon Series last November, coordinated by Donald Friedlich. Our annual "Emerging Artists" talk featured Catherine Allen, Laura Prieto-Velasco, and Deborah Rudolph on the development of their respective work. A fascinating talk on "Thinking Organically in a Digital Age" was presented by Doug Bucci. And Bruce Metcalf spoke on "Venus Adorned," about the work that influences and inspires fine craft artists.

SNAG's Professional Development Seminar

SNAG's Professional Development Seminar this year is "When It Absolutely, Positively Has to Be There: The Ins and Outs of Shipping." Presenters include Leila Hamdan, Museum Registrar, National Ornamental Metals Museum; Kim Cridler, large-scale maker; Harriete Estel Berman, jeweler and metalsmith; and a presentation by Jewelers Mutual Insurance, which provides tools that make shipping easier, faster, and safer.

Metalsmith Awarded National Gold Ink Award for Seventh Consecutive Year

Metalsmith won a National Gold Ink Award in the Trade Magazine Web Printing Category, for the 2010 *Exhibition in Print,* "Neo-Palatial," curated by Garth Clark. The sponsors of the Annual Gold Ink Awards are *Publishing Executive,* the leading trade magazine for the magazine and publication market, and *Printing Impressions*, the leading trade magazine for the commercial printing market. Kudos to *Metalsmith*'s printer, St. Croix Press.

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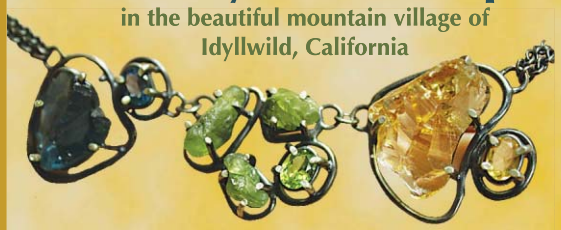

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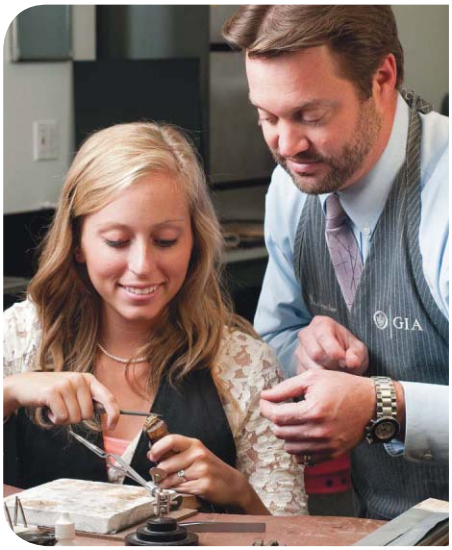

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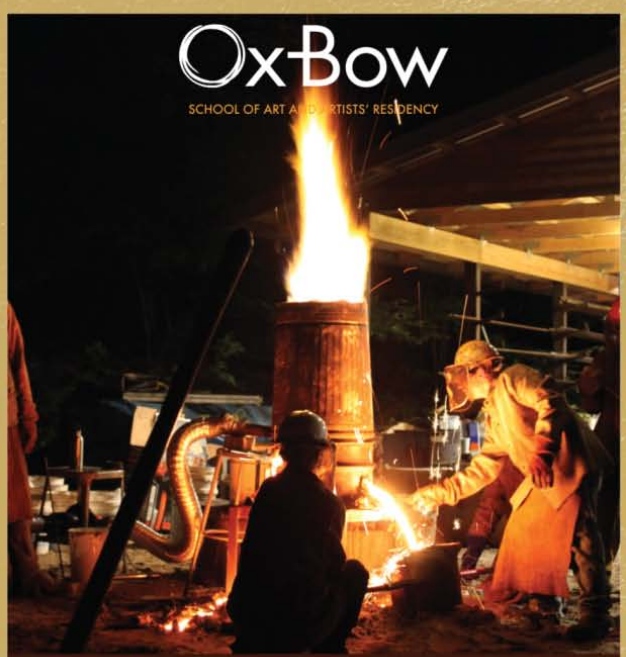

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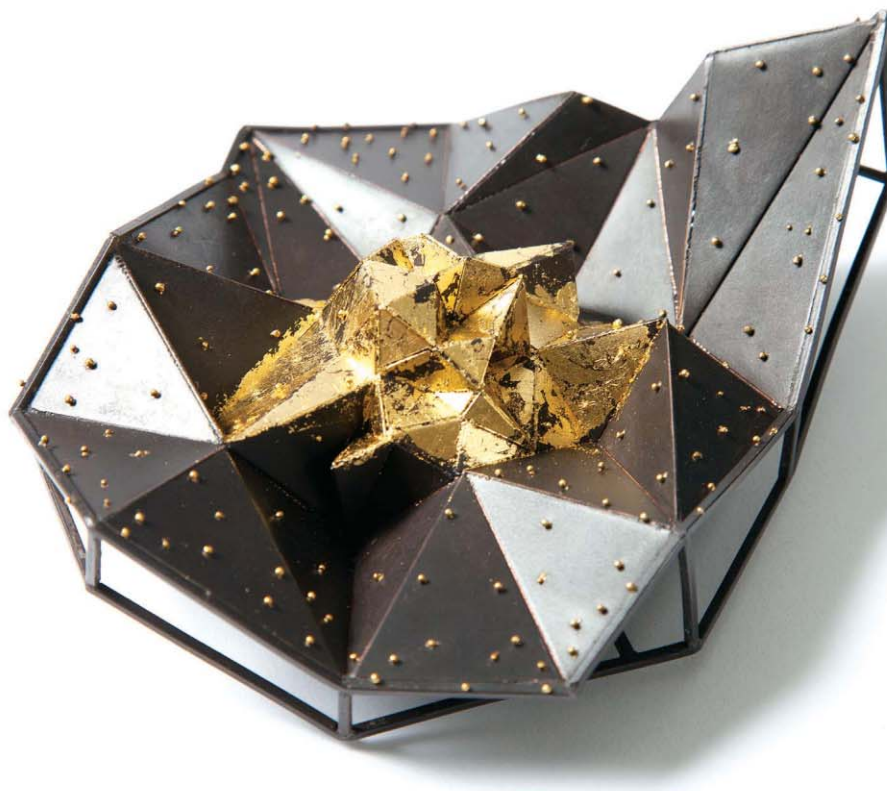

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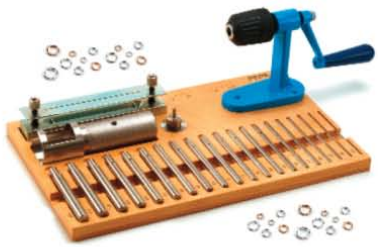

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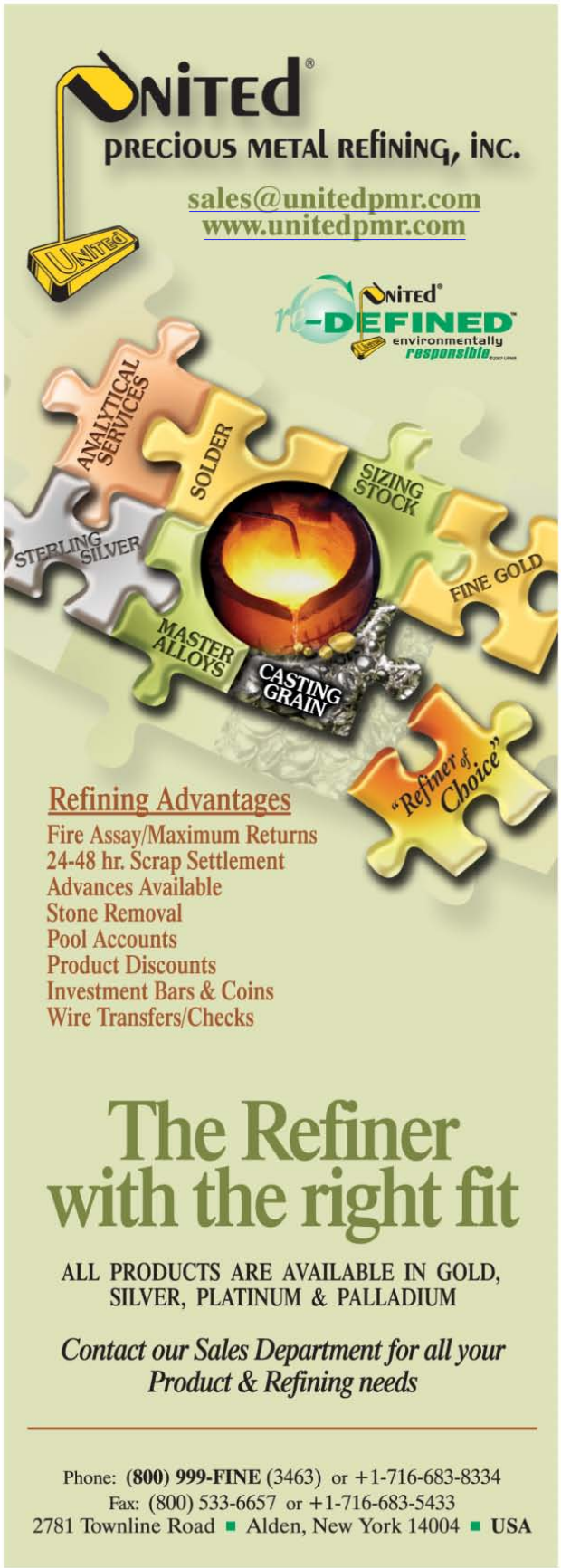

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